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the COMIC READER

T.M.

Number 195
October 1981

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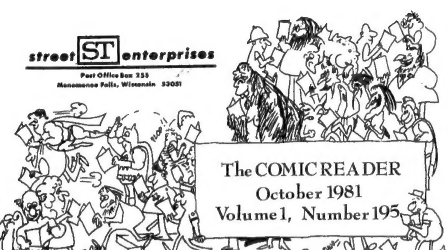

The COMIC READER
October 1981
Volume 1, Number 195

FRONT COVER: Doctor Strange and Clea are amazed at how their comic has jumped up in the TCR Survey! Paul Abrams drawing is©Marvel Comics Group
BACK COVER: The X-Dudes discover that their Danger Room has been rebuilt by Koko the Clown -- now that's dangerous. Art by Mario Macari and Bob Staszak, © Marvel Comics Group.

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The cast of DC's forthcoming funny animal book: left to right are Yankee Poodle, Fastback, Captain Carrot, Rubberduck, Pig Iron and Alleycat-Dabra.

DC News

Beginning next May, DC will be bring back the ANNUAL on a bi-weekly basis. As plans now call for these to be numbered separately, it is assumed that these will not be numbered in the DC SPECIAL SERIES which circumvented the revival of the annual in 1978. These will be 48 pages for $1.00, just like the dollar books, and will contain all new material. Here's the schedule:

5/15/82: LEGION OF SUPER-HEROES ANNUAL #1
6/1: SGT. ROCK'S PRIZE BATTLE TALES #2
6/15: SUPERMAN ANNUAL #9
7/1: WARLORD ANNUAL #1
7/15: BATMAN ANNUAL #8
8/5: THE NEW TEEN TITANS ANNUAL #1

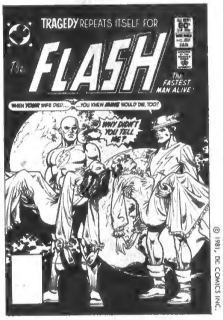
Other titles will probably be added.

One of the "nine or ten" new projects mentioned last issue is a new mystery-supernatural book by the TOMB OF DRACULA team of Gene Colan and Marv Wolfman. The title has yet to be decided, though "The Challengers" has been mentioned elsewhere.

Only one chapter of the Marv Wolfman/Dave Cockrum BLACKHAWK revival which was scheduled to appear in the back of UNKNOWN SOLDIER has been done. Some of the delay may have something to do with the fact that Marv Wolfman has been requested to work up an "information treatment" on the strip for Lucasfilms showing the character and background. Should they decide to use the character, obviously DC's revival would be more commercial if it reflected the film version.

Speaking of films, Wolfman and Len Wein have been asked to do a treatment for a possible GREEN LANTERN movie.

WONDER WOMAN's 40th-anni-


TRAGEDY REPEATS ITSELF FOR
The FLASH
The FASTEST MAN ALIVE!
WHEN TOMMY WAS ONLY ... YOU KNEW JEANNE WOULD DIE, TOO!
WHY DIDN'T YOU TELL ME?
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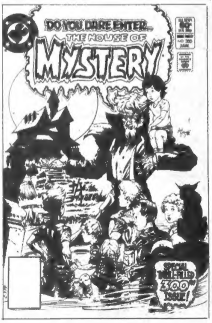
versary will get the big play this year at DC, and Karin Lippert, a former director of Special Projects at MS. MAGAZINE, has been hired to coordinate events. Included in the events are a film festival, a TV special and a Wonder Woman Awards dinner. The latter is to be the first in a special tribute to women of "potential [who are] over 40 who have demonstrated both need and realizable promise." These awards will be run by a new Warner Communications/DC Comics non-profit entity formed "expressly to advance principles of equality for women in American society." Named Executive Director of this new Wonder Woman Foundation is former U.N. delegate Koryne Horbal, who is formulating the awards guidelines. She will also be recruiting a foundation board and advisory committee.

Jack Adler, DC production staff member since 1950 and Vice President Production Director since Sol Harrison's promotion to President in 1976, will have left his staff position at DC on September 1st to take a position of freelance consultant for the company.

Adler stated his reasons for leaving the post as having to do with his desire to spend more time experimenting and inventing in the field of photography and photographic reproduction, and to pursue long-neglected interests such as painting, sculpting, photography and furniture design and building. Adler is credited with doing most of the technical work involved with reproducing old comic book stories from the comics themselves (having perfected the technique after working on the Jules Feiffer book THE GREAT COMIC BOOK HEROES in 1965), and was also responsible for many of the fine wash jobs on DC covers which appeared until DC relinquished its separation duties for covers to their engravers in 1970. (Adler also came up with a prototype 3-D viewer and slide system similar -- but said to be superior to -- the Viewmaster reels, but lost the patent to the now-lucrative toy on a technicality in 1951.) Adler's position as Production Director will be taken on by Bob Rozakis, who has left his post as head proofreader. Rozakis, in turn, will be replaced by Carl Gafford, who has done coloring for DC and Marvel since the early '70s.



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CHARACTERS © 1981 DC COMICS INC.

These are character sketches for the new backup series in WARLORD. Left to right are Altan, head magician and Lord of Atlantis; Wyynde, Lieutenant of the Royal Atlantean Guards; T'Chulluh, King of Atlantis; and Chian, Captain of the Royal Guards.

Bruce Jones is doing a BATMAN back-up story for Dick Giordano, both art and story.

Rich Buckler's stint on JLA will have to wait, as Don Heck has been made regular artist on the book as of #201. Brett Breeding will be the regular inker; Gerry Conway continues to write.

The $1.00 48-page issue of GREEN LANTERN will feature a fourteen-page back-up story featuring all the members of the GREEN LANTERN supporting cast of characters. The lead is a 34-pager in which the GL Corps battles the Anti-GL Corps. Both stories are by Marv Wolfman, Joe Staton and Mike DeCarlo. The issue is #150.

THE BEST OF DC #33 features the following stories from 1981: Batman in "To Kill a Legend" by Alan Brennert and Dick Giordano (DETECTIVE #500); Captain Marvel in "Shazam's Nobel Prize" by E. Nelson Bridwell, Don Newton and Dan Adkins (WORLD'S FINEST #273); "The Dummy" by Robert Kanigher and Frank Redondo (SGT. ROCK #349); "A Day In the Lives" by Marv Wolfman, George Perez and Romeo Tanghal (NEW TEEN TITANS #8); "The Piper at the Gates of Hell" by J. Marc DeMatteis and Dan Spiegle (HOUSE OF MYSTERY #288); "The Haunting" by Michael Fleisher, Dick Ayers and Tony DeZuniga (JONAH HEX #53); "The Triumph" by Mike W. Barr, Len Wein, Joe Staton and Frank McLaughlin (TALES OF THE GREEN LANTERN CORPS #3); "The Pursuit of Joy" by Mike W. Barr and Dan Spiegle (DETECTIVE COMICS #507); "The Dying Days of Lois and Lana" by Cary Bates, Curt Swan and Frank Chiaramonte (SUPERMAN #363) and "Whatever Happened to the Crimson Avenger?" by Len Wein, Alex Saviuk and Dennis Jensen. The issue will be 144 pages and will cost $1.25. The stories were selected by Julius Schwartz from nominees made by the DC staff.

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The BRAVE AND THE BOLD stories mentioned last time have been assigned: Charles Boatner is writing Batman and Metal Men; Don Krarr did Batman and Green Arrow.

The new back-up series scheduled for WARLORD #55 has been given the name ALTAN, LORD OF ATLANTIS. The series characters are shown on this page, as created by Paul Kupperberg and drawn by Jan Duursema.

SUPERMAN #370 and 371 will reintroduce the bottled city of Kandor by the writer who was responsible for enlarging it in the first place, Len Wein. The inhabitants, however, are quite a bit different than before.

LEGION OF SUPER-HEROES #286 features an eight-page back-up which features the death of Princess Projectra's father, which will have an affect on future plotlines as her duties to her people change. Paul Levitz wrote the story, with Keith Giffen and Bruce Patterson on the art.

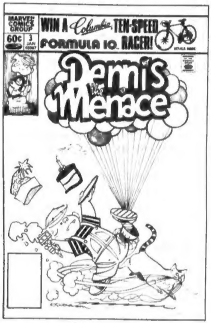
Rodin Rodriguez has inked Ernie Colon's pencils on ARAK/SON OF THUNDER #5.

And thanks to Andrew Zerbe, we can all see what the new SUPERMAN PEANUT BUTTER jar looks like. The accompanying article from the Birmingham NEWS quotes five shoppers who tasted it in-store, and four liked it very much.

Marvel News

The Marvel annual price increase will put them at the same price as DC's giants -- $1.00. The new 60¢ Marvel is supposed to have a guaranteed 22 pages of art and story with a letters page and Bullpen Bulletins in every issue. We shall see.

Marvel is entering the digest-size arena with DENNIS THE MENACE reprints of material done for the Pines/Hallden/Fawcett comics. It will be a bi-monthly, 96 pages at 95¢, just like all the other digests currently being published.



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Marvel has announced two new titles, both of which follow the lead of MICRONAUTS, ROM and SHOGUN WARRIORS, and are based on toys. The first is G.I. JOE, based on Hasbro's new version of the veteran soldier doll. DC did the first comic book version back in 1964-65 (two all-reprint issues of SHOWCASE), but this will be the first time the character is given a personality. It will also be the only military title Marvel is publishing, as SGT. FURY just ended a nineteen-year run. Apparently the book will be more in the paramilitary vein of NICK FURY, however, as the stories will occur in the present as G.I. Joe battles pseudo-political bad guys. Hasbro will be doing a lot of TV advertising -- and the commercials will plug the comic book adaptation -- so Marvel is expecting big sales.

The other new book is based on the Ideal Toys TEAM AMERICA motorcycle toys. A five-member crew of guys riding the bikes based on the toys will star in science-fiction oriented adventures. This is the first Marvel-Ideal collaboration since they did the promotional EVEL KNEIVEL comic in 1974.

The G.I. JOE book will be written by Larry Hama, drawn by Herb Trimpe and Bob McLeod, edited by Tom DeFalco, and overseen by Archie Goodwin. TEAM AMERICA will be written by Denny O'Neil from plots and editing by Jim Shooter. No artist has been selected for the book as yet. TEAM AMERICA will appear in February. G.I. JOE is a one-shot pilot project, and not yet scheduled.

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Other tentative new series for the spring are ANT-MAN and WONDER-MAN, but nothing is definite.

And Marvel is thinking very seriously about continuing the RAIDERS OF THE LOST ARK adaptation into a series starring Indiana Jones because of the response to both the comic book and the movie itself, which continues to be the leading grosser in the summer movie market.

The look of the direct-sales titles may be a bit different (other than merely dropping the price code box) than the mainline titles, as Jim Shooter wants to do some experimenting with the visual look of these comics.

They've changed their minds again; ANNIE won't be done by Leonard Starr. At least that's the latest feeling; it seems Columbia Pictures wants the movie adaptation to be "realistic" with caricatures of the actors instead of in Starr's comic strip style. (Too bad; Starr would have done a wonderful job.) John Buscema will probably do it, with Tom DeFalco writing. And the BLADE-RUNNER adaptation mentioned last issue will probably be done by Archie Goodwin and Al Williamson.

The X-Men/New Teen Titans team-up for 1982 may appear in the SUPER

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SPECIAL configuration instead of as a Treasury edition, as sales on the magazines is better than that of the treasuries.

Marvel double-sized anniversary issues for 1982 will include DAREDEVIL #181, DOCTOR STRANGE #55, X-MEN #165, DAZZLER #21, MASTER OF KUNG FU #118 and FANTASTIC FOUR #250.

That RED SONJA strip by Chris Claremont and John Bolton I said was appearing as such in EPIC ILLUSTRATED #10 last issue will instead remain as a MARADA THE SHE-WOLF story. Where Red Sonja will appear next is anyone's guess.

Well, Marvel had even less luck with STAR TREK than Gold Key did. Gold Key managed 61 issues over a thirteen year period; Marvel's will end with #18 over only two years. Strangely, as with their experience with LOGAN'S RUN, they adapted the characters from the movie, and discontinued the book, just before the

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concept was to return to television. (STAR TREK II will begin filming in November with a $10 million budget.) #18 will be out next month.

Bruce Jones will be writing and drawing the back-up stories in the comic-shop-only comic KA-ZAR THE SAVAGE. Carlos Garzon will be leaving as inker very soon, with Joe Rubinstein, who will be leaving X-MEN, most probable as his replacement.

MARVEL COMICS GROUP
60¢ 37
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FOR THE 10 RACER!
MICRONAUTS
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Jack Abel is leaving his post as assistant editor to Al Milgrom, having just signed a contract to become a full-time artist again. Bob Budiansky will also be returning to full-time artist status (probably on GHOST RIDER), with Lance Tooks replacing him as assistant editor.

All future CRAZY SUPER SPECIALs will be 64 pages of new material, with only sixteen pages of reprints. Since they have been appearing on a quarterly basis, the amount of usable reprint material has been exhausted.

A Milwaukee-based publisher called Ideals Publishing Corp. has entered the comic-book reprint field with a set of four soft-cover trade paperbacks featuring Marvel characters. The series, which may be extended with more volumes featuring Marvel (or DC) characters, includes so far: SPIDER-MAN, CAPTAIN AMERICA, THE INCREDIBLE HULK and FANTASTIC FOUR. The covers are uncredited, but the text for each is by Marvel staff writers Roger Stern (who did SPIDER-MAN) and David A. Kraft (who did the others). Each book puts the reprints in context through introductions and explanations of what occurs in the stories not included, explaining powers, backgrounds and even short bios of the main writers and artists. The SPIDER-MAN volume contains: "Origin and Secrets" from the first SPIDER-MAN ANNUAL, the cover and story from AMAZING FANTASY #15, six villain-gallery pages from the first annual, and the cover and "On the Trail of the Chameleon" from AMAZING SPIDER-MAN #80. The CAPTAIN AMERICA volume contains "The Red Skull Supreme" from TALES OF SUSPENSE #31, "Captain America Joins the Avengers" from AVENGERS #4 (with the pivotal fight scene totally edited from the story), a Jack Kirby pin-up from the BICENTENNIAL tabloid, and "The Living Legend" from the recent CAPTAIN AMERICA #255. The HULK volume contains "The Coming of the Hulk" from HULK #1; "And Now, The Absorbing Man" from HULK #125 (edited); and "The Monster's Analyst" from HULK #227. The FF volume contains "The Fantastic Four!" from FF #1, "Shall Man Survive?" from FF #83 (edited) and "And a Child Shall Slay Them" from FF #203. Each book costs $2.95 and they are comic book size, so you may find them on the comic racks. Comic shop dealers can order copies direct from Ideals Publishing Corp., 11315 Watertown Plank Road, Milwaukee, WI 53226.

A Comic Reader

By Sam Kujava

I had to go back and read my first column. The part about being positive and upbeat. My third column out, and I'm beginning to realize that THAT'S going to be a tough act to keep up every month. There are definite problems in looking for the needles in the haystack, some of which have to do with me and some of which rest with the comic books themselves. So, what's A COMIC READER to do?

My first mistake was packing up my old comics. I'm moving to a new, larger home in the same neighborhood in two weeks. The first and easiest task was to take a stack of old comics, recently purchased at the Chicago convention, and file them away in the proper boxes. Therefore, the only available comic reading matter on the shelf behind my desk has been the new product that I pick up weekly from newsstand and drugstore and grocery store. Struggling through a dozen of these "collector's items," I became depressed at the overall mediocre excuse for professional writing and drawing. And then I became aware that in more settled times, I always intersperse my new comics reading with several old comics from the fifties and the sixties. Without ever thinking about it too much, I had instinctively set up a method of consumption that made the whole operation of delving into a pile of books more palatable. One could liken this method to switching from soyburgers to sirloin steak every once in a while, just to remember what meat tastes like.

Even if you don't take into account the welcome presense of a good old entertaining comic book to stretch your nostalgic muscles with, I would still advise the unwary NOT to read a batch of DC or Marvel comic books too quickly. Certain patterns become immediately apparent. The kid down the block who buys three books a month will never see it, but... Do YOU know how many books Gerry Conway writes a month? Or how many Marvel comics carry stupid, self-conscious house ads in favor of a letters page? The surest bet to boredom is the fact that of all the DC comics released in August, about 25%

don't contain super-heroes. At Marvel, the figure is even less, under 10%, and that only because of all the summer movie adaptations! Even subject matter variety in comics has thus become an endangered species, as the two big companies seem to want to settle for multiple variations of the caped crimefighter routine.

Now, I LIKE the work of Andru and Giordano. I don't particularly care for Gerry Conway's writing, but I understand that it's best taken in SMALL doses. And I love super-heroes and contend that such a genre is best suited to the funny books. But I've come to the conclusion that a steady diet of even okay stuff is harmful to my delicate spirit. It's easy for the fan critic to point out the truly bad comic and hold it up to shame, as TBG columnist Cat Yronwode did to perfection with the loathsome DEFENDERS #100, but I contend that it is the overwhelming formula blandness of the "just average" comics that do the worst job on you. Maybe today's comics aren't designed to be read five or ten or more a week. Maybe I'm supposed to "make allowances" for the fact that Conway and Andru are contracted to do so much work a month, so I better get used to seeing a certain amount of repetition. However, to compare the above example of one truly bad comic with a lot of "just average" comics one more time... ONE elephant turd and a DOZEN mouse turds all add up to the same thing...

* * * * *

If my writings give you the impression that all I read are the monthly offerings of DC and Marvel... no, gang, I'm not that limited. I very much enjoy the English translations of TINTIN and ASTERIX. Occasionally there's something in HEAVY METAL worth perusing, though unfortunately the majority of the work in the magazine is insufferably pretentious and otherwise indecipherable. THE SPIRIT Magazine published by Kitchen Sink is a real joy. I've faithfully picked up issues of LITTLE ARCHIE containing work by writer/artist Bob Bolling, though, sadly, he hasn't had anything appear in that title for several months. I buy a lot of Whitmans whenever they pop up at the local K-Mart, especially the reprinted work of Carl Barks in UNCLE SCROOGE and WALT DISNEY'S COMICS AND STORIES. I collect THE ROOK because I think it's a pretty fair adventure title that suits the talents of pros like Lee Elias and Alex Toth, but the rest of the Warren line-up is so incredibly juvenile that I'd be embarrassed to be seen reading it at the newsstand, much less buy any of it. My greatest enjoyment is discovering EC Comics for the first time, courtesy of Russ Cochran's handsome EC Library series. I've probably left some things out, but that should tell you that there is more in my life than facing front, frantic one! I perceive a problem here, though. I can speak more at length about the books I've mentioned. This monthly column allows that and it would make my job easier. Much of what I'm enjoying, however, is not CURRENT comic book work, which fits into the parameters of this space. The EC Library is made up of work produced 25 to 30 years ago. Comics were much different then, and it would be unfair to compare them with last month's GHOST RIDER. The Barks stuff is all reprint; he hasn't drawn any duck comics since I was a tiny mallard myself. THE SPIRIT is largely reprint, and it is that material which I think largely draws in the average subscriber, though credit Kitchen or Yronwode or Eisner himself for the regularity of new, provocative material. TINTIN and ASTERIX are dated material that has only recently made its way across the ocean to these shores, am I correct?

CHARACTERS © WALT DISNEY, HELL EDWEL, TIN TIN, LEE ELIAS and ARCHIE COMICS

SAM KUSAMA

If I restrict myself to commenting on the contemporary efforts of today's working comic book professionals (and casting a jaundiced eye on the hacks) then I'm right back where the column seems to gravitate... between DC and Marvel... But am I wrong in setting such boundaries? I put it to you, reader. Is the super-hero merry-go-round going to tax your patience and threaten the longevity of my TCR career? YOU know, as well as I, that there is a world of wonder beyond those two factories, and I welcome you to point me in any direction.

A COMIC READER READS

John Byrne's FANTASTIC FOUR is a gem. In just a few short issues he has reminded is of that old Lee and Kirby magic, without being imitative. First DAREDEVIL and X-MEN, and now this. Let me see, if we could have Stern and Miller on AMAZING SPIDER-MAN, and Ditko/good inker drawing INCREDIBLE HULK, it would be easy to ignore the DAZZLER and SHE-HULK and MOON KNIGHT. At least what made Marvel great once is still there, and work like Byrne's makes you dream and wish like I just did... Pretty nice results from a 50¢ comic book, eh?

Gil Kane's return to CONAN, and his work on the recent CONAN ANNUAL, has given new life to a rather tired old comic. The DeMatteis scripts are adequate, but the price of admission is worth it for Kane's command of anatomy and storytelling (Marvel artists, take note) alone! I know he's probably batting this out, but when you're THAT professional, I don't mind! It's a treat to behold, and I hope that McDonnell and Sienkiewicz and other hot-shots are taking advantage of this free education!

X-MEN #150 was a disappointing "anniversary" issue. Muddled storytelling marred the epic quality that I think Claremont was aiming for. I counted two or three places where important transitional panels needed to carry the action flow were NOT illustrated; instead, a clumsy caption explained what had happened while we blinked and missed it all! I suspect that a larger story was compressed to accomodate a fixed page amount, but must we be made to suffer for it?

ALL-STAR SQUADRON continues to entertain, but the news at the convention was that Rich Buckler is leaving the book in the near future. Why can't artists remain with a project for a decent period of time, to establish the style of a new comic? Now Adrian Gonzales is being brought in to replace Buckler, and if the kind of work being done by this prolific Philippino in the mystery books is any indication, we're in for a different look altogether. At least Jerry Ordway will continue to embellish, I hope. Anybody else out there agree that Ordway is DC's answer to Joe Sinnott?

Robin Snyder's scripts for the DC mystery books are a pleasant change from the formula drek now infesting those titles. I mean, not ALL the mystery tales can be based on demonic children and spouses-marrying-for-

money-and-killing-their-mates-for-the-insurance and revenge-revenge-REVENGE!! Robin seems to be making a conscious attempt to break up the monotony and I salute him for it.

Is anybody editing GREEN LANTERN anymore? Soap opera writing aside, Joe Staton is allowed to get away with so many artistic FAUX PAS that I wonder if the people in charge of this book have lost their blue pencils. I'm an artist, and it pains me to see anatomy so distorted! If I see ONE more shot of Hal Jordan with beady eyes set ABOVE the bridge of his misshapen nose...!

KRYPTON CHRONICLES set new records for dullness. I'm surprised Kal-El and Kara didn't doze off while discovering their "roots." Of course, I wouldn't expect anybody but a very few to be interested in the Kujava family roots. Lists of my relatives going back ten-thousand years is not your cup of tea! But then again, I wouldn't draw it as a comic book and try to pass it off as something special!

Collecting Comics

By Mike Tiefenbacher

Those of you who have been collecting any length of time and have seen fit to keep everything you've collected know that sooner or later, you cannot continue to pile your comics in a corner or stack them on the table next to your bed. At some point you must decide on a permanent place to house your collection, and you also must decide how to keep them from getting wrecked.

Obviously, the first step is to keep them out of the grimy fingers of uncaring siblings who want to steal into your room and read a stack of funny books. There's sometimes no way around this, as selfish as it may be; some children just cannot be told that you do NOT fold the cover back around the book so you can read it with one hand. If you still feel guilty after you've declared your comics off limits to your family, one alternative is to buy duplicates of ones you know they'd want to read -- or, if funds are dear, you may want to visit the "racked" pile at your local comic shop, and pick up a stack of damaged or coverless comics for 10¢ each.

Once you've made sure the comics are not to be damaged by human hand other than your own, you should make sure that natural forces don't do their darnedest to return your comics whence they came by turning them to dust. The first villain is sunlight; I know by bitter experience that even a curtained window will not block sunlight enough to prevent browning of exposed edges. If you're in a position to choose a room to store your collection, your best bet is any sealed area where light cannot get in (a closet, store room). If your resources don't allow for that, or, if you're in my position and the collection cannot be housed in a closet because of size, try to block off the windows with paper or cardboard. This may mean your bedroom becomes a mausoleum in the daytime, but the alternative is more heartbreaking.

You've solved the light problem. What else? Humidity can do worse damage than light, especially if you like the smell of nice clean newsprint when you're reading. To keep your house livable, and not something akin to a garage filled with old newspapers, there are two alternatives: make sure that they're stored in a humidity-stable environment (either artificially, as in houses with air conditioning, or by intelligent placement of your collection, as in enclosed areas in insulated parts of your house); or by bagging the comics in plastic. This means simply that if you HAVE to store them in the basement or attic, either make sure there is a dehumidifier regulating the area or that the books are sealed in plastic where they cannot be harmed by dampness.

My basement has been flooded a few times, so there's no way I could think of storing my comics down there. However, my bedroom, where my collection is situated, is barely left with an area in which to walk or stand. It would be far worse if I were to: a) store my comics in boxes, as is commonly endorsed; or b) bag them individually. I recently counted them, and I have 24,000+; if I were to bag them all, I'd not only be spending an additional $800 for bags which could go for 1000 or more comics, I'd need even more room which I haven't got to account for the added thickness of the bags. Most of my collection has survived intact in "near-mint" (whatever that means) condition since I started buying the comics in '64, so I've determined that keeping them out of the light and damp adequate protection to preserve them. Perhaps if I someday pass them on to relatives (via will, no doubt; I don't foresee any reason to sell them), they will curse me for not being more prudent, but I'm satisfied at the moment in bagging only those comics which would become more damaged if I left them unbagged (i.e., anything which is in bad condition already).

Assuming that you've met the protective conditions for your collection, your next problem is storage for easy access. You've probably been to a convention and seen the boxes in which comics for sale are displayed. These boxes are durable and handy to use if your collection is small enough that it can be placed in few enough boxes that they can be stored side-by-side. Once, however, you're forced to pile them up, you've restricted access, and the boxes are no longer the best.

Most people I know have tried stacking their comics in piles by title, which is also fine, provided you don't collect more than a few titles. Not only does piling more than one title in a pile become cumbersome, the stacks are never level because comics are thicker on their bound end. Unless they're piled alternately, the left side of the pile will rise faster than the right, and have a tendency to slide to the floor.

So what then? Anybody's who's fantasized of a comic book library knows the answer to that: shelves upon which the comics can be shelved vertically as if they were actual books. This is what I (and Jerry Sinkovec too) have done, and it works fine, as long as you plan ahead and leave space for growth.

What I did was of course limited by my lack of skill as a carpenter; Jerry's bookcases are the work of his father's expert skill as a furniture maker. Inset wood shelves and a back were beyond my abilities, so what I did was to plan to use a wall of the room as the back of the shelves and metal runners with adjustable supports for the shelves. I bought twelve-inch wide boards of pine (an inch thick) which reach floor to ceiling, and enough boards to make seven shelves. I selected an interior wall (to prevent heating and cooling which occurs on outside walls), and erected the structure, which I stained and varnished (I can't stand the feel of raw wood!), and put my entire collection on. That was twelve years ago.

It served me well for about five years, when I suddenly found myself with piles and boxes of stuff I couldn't fit on the shelves. So I reluctantly went to an outside wall and built another, slightly less-wide duplicate of the first set of shelves. That lasted about three years.

I then conceded that expedience wasn't as important as being able to open the drawers of my dresser, and I resorted to stacking the comics in piles on the shelves. This allowed me to fit around 30% more comics on the shelves. Unfortunately, I not only couldn't easily retrieve comics I wanted to read or refer to, I discovered I was damaging some everytime I tried to get something off the shelf.

If you've ever lifted a box of comics, you can guess how much several thousand comics piled on a shelf can weigh, and for this reason, I am now tiptoeing through my room, making sure I don't knock anything off the 25 piles of comics stacked around and

on top of six boxes of comics which don't fit on the shelves. I've got two more walls, but neither has a supporting wall on the floor underneath it, so I'm a bit reticent to build more shelves. I'm out of options if I can't build more shelves, though; I don't dare expand to the basement, and I certainly can't afford to buy a new house to put all my comics in. The exigencies of my profession are such, though, that I be able to reach my comics at will, and at the moment, it's a real pain to do so. What do I do?

What I'm now requesting is suggestions. Tell me how you've stored your collection, whether you can offer helpful hints or warnings from your experience, or if I'm being smart in my fears that the ceiling will collapse if I try to put up more shelves! Perhaps you can help others if you can't help me.

If I find those boxes wanting in the area of storage, they are enormously useful if you wish to transport your collection anywhere. They are strong enough to prevent damage if stacked, and if packed tightly, can prevent damage if the comics shift in transit. I would suggest, however, that this would be a good place to use plastic bagging to prevent the comics from rubbing against each other. If you can't afford the expensive comic bags, grocery storage bags can be bought which will work fine if you place a whole bunch in one bag and seal the bag tightly so they won't move. This will also prevent bending of spines (cardboard can also be placed in each one to keep the bundle stiff) and will prevent the comics spilling all over the place if the box opens unexpectedly. When I moved in 1968, I used boxes which were ill-suited for the task, and had to make a bunch of trips with the boxes in my lap so nothing was damaged. The comic book box would have alleviated my worries.
NEXT: Cataloguing your collection.

Not much in this month on the non-existence exploration. On my own, however, I think I've found three more for our non-existent list: THE ALIENS 1972 reprint and MR. AND MRS. J. EVIL SCIENTIST #5 and 6. The former was only in the realm of possibility after being described to me by a TCR reader five years ago; after looking at the original again, I note that it already says "second printing" (since the ALIENS stories had appeared in SPACE FAMILY ROBINSON beforehand), which was ostensibly the only thing which made the comic a 1972 reprint. So that one's a non-existent book as far as I'm concerned until someone comes up with a copy whose title code reads "90216-2--" and has a 15¢ price on it. The MR. AND MRS. J. EVIL SCIENTIST issues are eliminated by simple logic; the date given for #6 is a month before the actual date of #4. Assuming the date is someone's approximation of what the date would be if it had been published regularly from an earlier issue, I must conclude that #4 was the final issue.

I have, however, received one letter dealing with the subject at hand:

"Here's one more request for COLLECTING COMICS (a great service to researchers you have there, by the way): During the years 1943 and 1944, it seems that over-runs of the SPIRIT SECTION (then actually known as the COMIC BOOK SECTION) were printed by Greater Buffalo Press and sold to distributors for binding and selling as comics priced at 10¢. (The COMIC BOOK SECTION was a free insert in Sunday newspapers, of course, not a true comic book.) I have been trying to locate copies of these bound SECTIONs for three years and have only turned up a couple of examples. Overstreet has been of no real help -- in fact, I have given info to the PRICE GUIDE in a vain attempt to flush out some of the suspected non-existers. As far as I can tell, there are two different titles given to bound SECTIONs. There are THREE COMICS MAGAZINE (containing three SECTIONs stuck into an untrimmed oversize side-stapled cover) and SPIRITMAN (consisting of two SECTIONs done up the same way, but with a cover trimmed to fit). The trouble is, the only copies I have been able to find of these titles are SPIRITMAN No. 2 and THREE COMICS MAGAZINE No. 4.

COMICS © WILL EISNER, INC.

I have seen two ads for earlier issues of TCM within the last three years, but my inquiries to the advertisers for contents information have been met with silence. I have never seen SPIRITMAN No. 1 advertised. I do not want to buy these comics. I just want to know what's in them -- what SPIRIT stories they reprint. The dates were taken off the plates for the over-run printing, but if I am just given the plot or the name of the major characters in each story, I will be able to identify them. Interestingly, the contents of THREE COMICS MAGAZINE No. 4 and SPIRITMAN No. 2 form a consecutive run of weekly SPIRIT episodes. For this reason I am very eager to determine the contents of the other issues to see whether they overlap in contents or form one continuous run between the two titles. I also need to know the name of the company whose advertising appears on each issue (SPIRITMAN No. 2 was sold by Triangle Book Sales of Marion, IN and THREE COMICS MAGAZINE No. 4 by the Penny King Co. of Pittsburgh, PA). Gee, this letter contains a lot of parentheses. Thanks for any help.
Cat Yronwode, Route 2, Box 625, Willow Springs, MO 65793

As one of the two owners of known copies of SPIRITMAN No. 2, Jerry Sinkovec at first was under the assumption that here was a true rarity; something he could point to and say "Here's something I'll bet you never heard of" to anybody and be reasonably certain he'd be correct. Now it's in the PRICE GUIDE, and so that's no longer possible, and strangely -- since nobody's sold one to our knowledge -- it has a monetary value. Anyway, I hope someone can be of help to Cat by coming forth with descriptions of anything fitting the description. For the edification of anyone who cares, we're showing a picture of the comic in question, in all it's ugly, amateurish ebullience ("He's everywhere!").

Again, if anybody has a comic he's been looking for for years and suspects doesn't exist, tell us about it and we'll try to find out for sure.
– Mike Tiefenbacher

TCR Mailboat

JOHN EWANIUK, 20 South 21st Street, Philadelphia, PA 19103: Concerning the review of the Jeff Lenburg animation encyclopedia, just a few points:

I'm not sure if you don't know the meaning of the term "slapdash," or just feel it doesn't apply. In any event, according to my Random House New American dictionary, slapdash means "1) in a hasty, haphazard manner, 2) hasty and careless, offhand." Now perhaps it doesn't fit all the uses Lenburg has for it, but I think it does fit to an extent the MR. MAGOO series.

It is interesting to me to learn that that dog in the Foghorn Leghorn cartoons is named "Mandrake." I have been wondering about this for years. Can you remember it ever being

used in one of the cartoons? I can't.

I must disagree with the Beatles corrections you listed. There were only TWO Beatles cartoons per show, but the middle section was known as the sing-along section, hosted by either Paul, John or George and supplemented by Ringo as the prop man. There was then some very, very limited animation of the songs in the sing-along section. This may have led you to believe that there were three or four cartoons per show. This may also account for what you say about there being more than one version for HONEY DON'T. For most of the songs used there was the regular cartoon version, with a definite beginning, middle and end, and a plot, and then there was the sing along version.

One major disappointment for me about the book was that there was no listing of the episode titles of the NEW THREE STOOGES cartoons. I believe he states in the volume that they were unavailable. How ridiculous! I have one.

But as far as the rest of your assessment goes, you are entirely correct, as far as I can see. I want to thank you very much for the listing, and I plan to keep those pages with my copy of the book. Too often some book comes out that seems worthy of adding to my personal collection, which then falls so short in the way of accuracy.

PAUL DINI, 31 1/2 Roberts, Cambridge, MA 02138: Thanks for your in-depth probe of the pros and numerous cons of Jeff Lenburg's ENCYCLOPEDIA OF ANIMATED CARTOON SERIES. I was greatly looking forward to its publication, but sadly, it seems I will have to wait until a more credible work on the subject appears.

Your corrections were mostly on target, but as a one-time Filmation hack, I should point out that KID POWER was a Rankin/Bass production (featuring the strange artistic merging of Morrie Turner and Paul Coker, Jr.) and for some reason, I always thought THE BEAGLES was either Rankin/Bass or Leonardo. I'm almost 99% it wasn't a Filmation show, but as that series aired years before I worked there, I may be mistaken.

[You're not mistaken, I am. And that is one reason I gave myself an out, not claiming to be an expert about all this. I've been a lifetime cartoon viewer, but I've not kept records, or collected data on the cartoons until recently (notably when doing the Hanna-Barbera article for #185, which itself was riddled with errors of fact), and I rather knew that I would be in error in some of my "corrections." Which is one reason I will mail copies of the listings to Lenburg AFTER this issue -- with its corrections of my corrections.

Yes, I know what slapdash means, and the term can certainly be applied to the MAGOO TV cartoons. However, in most (though not all) entries in the book, Lenburg doesn't make esthetic judgments, and I don't think he was making it in that case. In any event, I don't know for sure either way, which is his own fault.

A lot of info I conveyed was second hand -- some I got from the equally-erroneous COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS by Vincent Terrace, and others were from conversations with others. Jim Engel told me about the multiple HONEY DON'T episodes, as the BEATLES cartoons are currently running in Chicago. I haven't seen them since they were last shown on the network in the '60s, but I knew that the cartoons did not take up the full half-hour slot by splitting it down the middle, and Lenburg doesn't note the sing-along portion of the show.

Corrections of other points follow in this next letter from someone who undoubtedly CAN be considered an animation expert, since he mentions may things that cannot have been retrieved from memory alone. MT]

SCOTT R. JERALDS, 1508 N. Russell, Marion, IL 62959: The article appearing TCR #194 reviewing the ENCYCLOPEDIA OF ANIMATED CARTOON SERIES was very interesting. I was mostly in agreement with your article; Lenburg's book was indeed full of mistakes. However, I noticed some discrepancies in your review. They are as follows:

Page 55, column one (of your review)
THE BEAGLES and KID POWER were not Filmation series. THE BEAGLES was a Total TV Production, and KID POWER was Rankin Bass.
Page 59, column one
It was either Marvin Miller or Bud Collyer doing Aquaman's voice.
Page 59, column two
THE BEATLES series consisted of two cartoons based on songs and the middle segment was a "sing-along," the words appearing on the screen for the viewers at home.
Page 62, column one
The voice of Squiddly Diddly on THE SECRET SQUIRREL SHOW was Paul Frees; Don Messick didn't do the voice until later on YOGI'S GANG.
Page 62, column three
Ranger Smith's first name WAS John.

To clarify some facts that you seemed to be unsure of, I would like to comment as follows:
Page 59, column three
You're right. The number of episodes of FRANKENSTEIN JR. and THE IMPOSSIBLES were switched around.
Page 61, column one
Quack-Up was never malevolent. Spastic maybe; but malevolent? Never!
Page 62, column two
Yes, there were two episodes per show in SHAZZAN!
Page 62, column two
Why the SPACE KIDDETTES were associated with Total TV Productions is beyond me. In their second run on CBS they were combined with the GOGOGOPHERS. (And if you think that's crazy, I saw YOUNG SAMSON AND GOLIATH syndicated with TENNESSEE TUXEDO!)

Now here are a few of my corrections of the book -- the ones I caught anyway.
Page 100
THE ARCHIE SHOW - forgot to mention Mr. Weatherbee (voiced by Dal McKennon), Miss Grundy (Jane Webb), Big Moose and Dilton (both by Howard Morris). In the related show titles, he also has EVERYTHING'S ARCHIE inverted, and the character of Sabrina, the Teen-Age Witch, was introduced on a different format, not the initial run of the show.

Page 101
ARCHIE'S FUNHOUSE - explanation should read "GIANT JUKE BOX" instead of "GIANT JOKE BOX."

Page 103
BAILEY'S COMETS - explanation didn't list the other skate teams; can anyone?

Page 106
THE BRADY KIDS - in the show's second season Greg and Marcia Brady had different voices (stock Filmation players).

Page 108
CASPER AND THE ANGELS - neglected to list Harry Scary (voiced by either Messick or Stephenson).

Page 109
THE C.B. BEARS - neglected to list Clyde the Ape (voiced by Don Messick) in the HEY! IT'S THE KING! segment.

Page 110
DASTARDLY AND MUTTLEY IN THEIR FLYING MACHINES - lists Yankee Doodle Pigeon simply as Yankee Doodle, and states that Don Messick did his voice. Yankee Doodle Pigeon didn't have a voice.

Page 111
DEPUTY DAWG - lists no other supporting characters. Beside those

you mentioned was the Sheriff, and they were all voiced by Dayton Allen.

Page 116
FANGFACE - I thought Frank Welker did the voice of Fangface. I could be wrong.

Page 116-117
FAT ALBERT AND THE COSBY KIDS - the caption over the drawing of the first Fat Albert states that Filmation did it. I remember that character design from an NBC prime-time special, and I don't think it was handled by Filmation. Also, the cast list neglects to mention Dumb Donald.

Page 120
THE FLINTSTONES - where did he get the titles for these episodes? I don't remember there being any titles. Did he take it upon himself to title them. God only knows!

Page 122
FRED AND BARNEY MEET THE THING - where are the names of the supporting cast from THE THING segments? Banjy Grimm and Ronald Redford are the only two I can recall.

Page 122
THE FUNKY PHANTOM - I believe the Funky Phantom's full name was J. Wellington Muddlemore, Muddsy for short; he only states the name as Muddlemore. Also missing from the cast list is Elmo, the group's bulldog. From the looks of the animation, I'd say it was one of H.B.'s overseas studio endeavors.

Page 125
GODZILLA AND THE SUPER 90 - no supporting cast list from GODZILLA or JANA OF THE JUNGLE segments.

Page 125
THE HARLEM GLOBETROTTERS doesn't list Dribbles, the team mascot.

Page 127
HONG KONG PHOOEY doesn't list Spot, Phooey's feline sidekick.

Page 136
LASSIE'S RESCUE RANGERS doesn't list the rest of the supporting cast.

Page 137
LINUS THE LION-HEARTED lists Roary Raccoon as Royal Raccoon.

Page 144
MY FAVORITE MARTIANS doesn't list the rest of the supporting cast.

Page 147
THE NEW SHMOO - Nita, Mickey (voiced by Mike Bell) and Billie Jo (voiced by Chuck McCann) are missing from the cast list.

CHARACTERS: GILBERT SHELTON, TRIPPY TOONS, CHUCK FINLA, TIM FILLER, CHARLTON COMICS, DAVE SIM, MARVEL COMICS, DC COMICS and PARODY COMICS

Page 152
PEBBLES AND BAMM-BAMM - Pebbles' voice was different in the second season and also on the FLINTSTONE COMEDY SHOW on CBS, the latter of which wasn't even mentioned in the book.

Page 152
THE PERILS OF PENELOPE PITSTOP - in the show's explanation, he states that Penelope drove around in the "Compact Pussycat." This is wrong. That car was left behind on the WACKY RACES. The Ant Hill Mob did drive their car, but the name was changed from "The Bulletproof Bomb" to "Chug-A-Boom."

Page 162
THE SATURDAY SUPERSTAR MOVIE doesn't list a few episodes (I'm not sure of the titles). An animated version of the MUNSTERS (Richard Long did the voice of Herman; Al Lewis did Grandpa). An animated version of LOVE AMERICAN STYLE (utilizing popular songs, one being "Love Potion Number Nine," produced by DePatie-Freleng). "Popeye And The Man Who Hated Laughter" (with King Features Syndicate comic strip characters). And Rankin/Bass did a show similar to MAD MONSTER PARTY but this time in cel animation.

Page 167
SCOOBY'S ALL STAR LAFF-A-LYMPICS - on the Really Rottens team, the octopus was called Orville, not Octo. Also, Don Messick or John Stephenson voiced Mildew Wolf, not Frank Welker.

Page 168
THE SECRET SQUIRREL SHOW doesn't list Squiddly Diddly (voiced by Paul Frees) in cast. And Winsome Witch was voiced by Jean Vander Pyl, not Frees.

Page 169
THE SMOKEY BEAR SHOW lists none of the supporting cast.

Page 176
THE SKATEBIRDS AND THE THREE ROBONIC STOOGES - each had a half-hour stint on Sunday mornings also.

Also not mentioned is UNCLE CROCK'S BLOCK, hosted by Charles Nelson Reilly as Uncle Crock, with three animated segments: M.U.S.H., WACKY AND PACKY and FRAIDY CAT. This was similar to the BANANA SPLITS show. UNCLE CROCK'S BLOCK was done by Filmation.

Overall, I enjoyed the book's illustrations, even though the text was inconsistent.

I really enjoy your articles every month, as not many publications cover

animation. The past Hanna-Barbera article was top-notch, with few mistakes. I am intrigued with the idea of a fanzine devoted to H-B. At the risk of sounding arrogant, I consider myself quite an authority on Hanna-Barbera cartoons, and would be more than happy to contribute articles and artwork based on H-B characters.

I hope this letter was not too tedious to read, but I felt the need to convey these thoughts.

[Hey -- if you could read my eight-page correction listing of the original book, I could read your corrections of my corrections and the ones I missed.

I never saw either BEAGLES or KID POWER. The former show was listed (but not shown) in the CBS Saturday morning ad from 1966, but there was no copyright, unfortunately for me. I recently saw one AQUAMAN cartoon on a Michigan channel, and it seemed to be that it wasn't Collyer (Ted Knight was the narrator, though); could've been Miller, though that doesn't "sound" right to me either. I finally (last week, in fact) saw SECRET SQUIRREL for the first time; it's syndicated as part of the BANANA SPLITS AND FRIENDS. For the six or seven episodes it was shown, I became cognizant of the fact that I had made a couple of voice errors there. It makes me believe I also erred in saying that Don Messick did Atom Ant as well as Howard Morris; I got that from the Terrace book, and everything from there is suspect. By the way, besides Vander Pyl, the WINSOME WITCH series has the following voice actors as supporting (though not regular) characters: Don Messick, Henry Corden, Janet Waldo, Gerry Johnson, Frank Beals and John Stephenson. Must have been crowded in that booth. (And of even more interest is the fact that both Michael Maltese and Warren Foster were still writing these cartoons, some of which are pretty entertaining and funny.)

Syndication (or station programmers) can place cartoons from various companies on the same show; we have one local show with Lantz, Terry, King and M-G-M or Warners cartoons on the same half-hour program! This week, in fact, I saw MIGHTY HEROES for the first time -- as the middle cartoon in a TOM AND JERRY SHOW! But SPACE KIDDETTES is the only network show I can think of (other than the crossing over of Jay Ward with Total TV segments) which was not 100% one company's output.

Where did Lenburg get the episode titles for THE FLINTSTONES? If one assumes that Jim Korkis's assumption is correct, from old TV GUIDEs. EVERY program that's on the air has episode titles for the individual segments; only a very few of them show the title on screen. TV GUIDE used to list the title for each individual segment, which is not only a boon to all those people out there who like to index television series of the '50s and '60s, but helpful to those of us who need to tape something and can't tell from the plot description if it's an episode we already have. (Similarly, titles are listed for THE JETSONS as well, and they never had on-screen titles either.)

The problem is, since Lenburg was consulting old TV GUIDEs instead of getting the titles from company sources, if the city for which the GUIDEs listed the programs didn't carry a certain show, that information was "not available." That would explain plenty, I think.

And I'm 95% sure that John Stephenson was the voice of Mildew Wolf on SCOOBY'S ALL-STAR LAFF-A-LYMPICS.

That Fat Albert illo looks like a Paul Coker design, and Jim Korkis mentioned that another studio had done the original CBS specials than Filmation. My guess would be Rankin/Bass.

By the way, one correction I've not mentioned before is that there seem to be at least three, possibly six, episodes of HOKEY WOLF not listed -- I have three that aren't shown in the entry, and the other two series that began at the same time as HOKEY have 32 episodes to HOKEY's 26 (SNAGGLEPUSS and YAKKY DOODLE), so I believe it's probable that there are 32 HOKEYs.

Has everyone noticed that prime-time animation has returned to NBC, albeit as a "fall replacement" to disappear as soon as THE POWERS OF MATTHEW STAR appears? Naturally, they're not too experimental in their choice of subject matter -- THE FLINTSTONES, which was used last year in the same capacity. And they will probably simply use the episodes scheduled for Saturday mornings -- but I'm kinda encouraged that they even feel confident enough to put anything animated in prime time on a regular basis again.

When we get to production stage for the Hanna-Barbera fanzine, we'll be sure to consult you, Scott. At the moment, Murray Ward and I are still collecting the data; we intend to do episode listings similar to Beck and Friedwald's for the WARNER BROTHERS CARTOON book, listing casts for each cartoon by voice. (We also intend to have an index to the H-B comic books.) Which reminds me: does anyone know who did the voice of Blabber on the earliest episodes of SNOOPER AND BLABBER on QUICK DRAW McGRAW? It's definitely not Butler, and neither one of us recognizes it from any other cartoon series.

Speaking of Daws Butler, I've discussed the fact that I didn't think he did the voice for Elmer Fudd in the late Warner Bros. cartoon WHAT'S MY LION. I have discovered that Daws Butler DID do Elmer -- in the PRE-HYSTERICAL HARE cartoon from 1959. So Lenburg missed another person who did Elmer's voice.

And back to John Ewaniuk's query about the Barnyard Dog character from the FOGHORN LEGHORN series: I got the Mandrake name from the Beck and Friedwald book. He was called by name in the Porky Pig cartoon, ONE MEAT BRAWL, which was directed by Robert McKimson and written by Warren Foster, the same people who did the Foghorn Leghorn series. So I accept the character's name as being Mandrake, just as I accept Sylvester's name as being Sylvester even though he is rarely called by name in any of his cartoons. (Of course, referring to him as Mandrake makes little sense unless you describe him as the "dog in the Foghorn Leghorn cartoons," so I don't know what good it does.)

One last thing I didn't mention last issue: Gold Key published a comic in 1969 called THE COLOSSAL SHOW, which was copyrighted Total Television. Obviously, it's based on a cartoon; what I want to know is was it ever shown, or was this a comic based on a busted pilot? Anyone know? MT]

GREG SCHIENKE, 3056 N. 48th Street, Milwaukee, WI: Having just finished TCR #194, I find myself actually involved enough, after years of reading, to make a few, hopefully brief, comments. To begin:

While Kathy Godfrey may not have liked SUPERMAN II, I did and the discrepancies she brings up in her letter are not all unfathomable. For instance, Ursa's reaction to the snake's attack could have been a reflexive move rather than a reactive one to pain; Ursa naturally tried to protect the spot attacked. This also explains why she is blinking away the dust while the bombs are being dropped when, by rights, it shouldn't be bothering her. I won't try to explain Superman, Lois or Lara's motives when he loses his powers, except to say that if the Newmans have read any SUPERMAN comic books it hasn't been recently. As for the Clark-bully scene, let's remember that Clark is mortal here and he has to save face in front of his girl. What he did he may have felt was expected of him. Of course, Clark's return wasn't a needed part of the film, but I liked his putting the bully in his place, as did most of the audience (at the Mill Road Fourplex, by the way, which ran the end credits when I saw the film when it opened).

Personally, I feel matters more important in the movie that need to be discussed are the super-villains' white beams which, by extension, Superman should have; why did Superman leave

Luthor at the Fortress (if you look carefully, he is flying with only Lois); and how did Clark and Lois get South from the North Pole? I leave these to those more intelligent than I.

While, like Mr. Buethe, Paulette Carroll's articles have left me cold, perhaps if Asterix and friends were left alone for an article on Smurfs, I could warm up to them.

I DO like the Collecting Comics column; the entire concept is fascinating to me. While I have never really been interested in much outside of the DC-Marvel heroes, the piecing together of what comics do and don't exist reads like a detective story. God knows, I never could have made the connection with the BEST WESTERN pulp.

I think Sam Kujava hit the nail on the head when he said collectors are now buying comics to keep their runs complete; I am guilty of this. I wonder how sales would be affected if

(Continued on Page 18)

Charlton Coming Comics

CHARLTON BULLSEYE No. 5, January. [10/8]

THE MANY GHOSTS OF DR. GRAVES No. 69, January. [10/8]

BILLY THE KID No. 146, February. [10/15]

WAR No. 31, February. [10/15]

GHOSTLY TALES No. 153, February. [10/22]

THE FIGHTIN' 5 No. 44, February. [10/22]

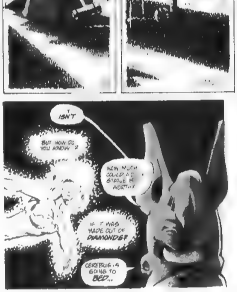
BATTLEFIELD ACTION No. 73, February. [10/29]

FIGHTIN' ARMY No. 156, February. [10/29]

Aardvark-Vanaheim News

Fan-favorite Holland M. Hadden returns in CEREBUS #30, at the behest of all the people who've badgered Dave Sim at conventions. "Debts" involves Cerebus's problems in repaying the 12,000 crown ransom paid by Iest on his behalf. It will be the second story featuring the Regency Elf, introduced in #29.

SWORDS OF CEREBUS Volume Three is due out the first week in October, and will feature reprints of "Swords Against Imesh" (CEREBUS #9),



"The Merchant of Unship" (#10), "The Merchant and the Cockroach" (#11), "Bedwin By Night" (#12) and an additional eight-page story written and drawn by Dave Sim and Gene Day, their first collaboration since 1976's OCTOBERFEST COMICS. Its title is "Whatever Happened Between Issues Twenty and Twenty-One."

Big Screen Small Screen

By Joel Thingvall

MOVIES: Christopher Reeve, besides appearing this Christmas in the film DEATHTRAP, is currently trading his Superman garb for that of a priest in the film MONSIGNOR, as he is forced to reconcile his involvement in Mafia circles... Lawrence Kasdan, who co-wrote THE EMPIRE STRIKES BACK with the late Leigh Brackett, has been signed to pen episode three, THE REVENGE OF THE JEDI, with story-writer George Lucas. Kasdan completed his first directorial assignment recently, BODY HEAT, and also wrote the hit film RAIDERS OF THE LOST ARK and the current CONTINENTAL DIVIDE. JEDI will be directed by Richard Marquand, who directed the fine thriller EYE OF THE NEEDLE... Richard Pryor would like to re-team with Gene Wilder in remakes of various Laurel and Hardy comedies. He'd also like Wilder to direct him. And Pryor is hoping for a film role in SUPERMAN III. Coincidentally, his next film is SOME KIND OF HERO, in which Lois Lane Margot Kidder is his co-star. (Incidentally, the latest word, according to a story in PEOPLE Magazine, is that Kidder won't appear in III. "We've done all we can with the Lois Lane character," Margot is quoted as having been told by the producers!) Pryor and Wilder will play mercenaries, and Jackie Gleason is planned to team with Pryor in THE TOY, Pryor's first G-rated flick.

LOOKING AHEAD: Douglas Trumbull is directing BRAINSTORM, a contemporary action-adventure starring Natalie Wood, Cliff Robertson, Louise Fletcher and Christopher Walken. Trumbull is quoted as saying, "BRAINSTORM will feature the most awesome effects ever attempted for the screen."... Alexander and Ilya Salkind, in the midst of plotting the third adventure of SUPERMAN, are also blueprinting a search for the Holy Grail in a film titled PARSIFAL... ITC Entertainment has released a package of thirteen hour long horror TV films produced by Hammer under THE HAMMER HOUSE OF HORROR title. The package is aimed at the pay-TV market (showing on Select-TV). All are contemporary horror stories filmed in 1980-81.

HALLOWEEN comes in October, but this year it will be twice as scary as HALLOWEEN II hopefully puts an end to the mish-mash of horror films which has proliferated in the market of late. Rick Rosenthal will direct the Debra Hill/John Carpenter production that picks up moments after the previous version ended. Jamie Lee Curtis and Donald Pleasance are back as the folk who don't shrink when confronting a madman... HUMUNGUS, a suspense-horror film about a group of college students who start disappearing one-by-one from an isolated island, recently started production. Paul Lynch has been signed as director, with newcomers David Wallace, Janet Baldwin, Joy Bushell and Janet Julian

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JAMIE LEE CURTIS

in starring roles... And SWAMP THING the comic will be back, mainly because the movie of the same title will be coming on screen. Various staff members from DC spent a few days watching production of the film on location. Hopefully, this Wes (HILLS HAVE EYES) Craven feature will bring about new interest in the comic.

BEGINNER: You've never been to film school, none of the feature scripts you've written has been produced and you've never directed anything bigger than a fifteen-minute high school film. Your chances of a major studio hiring you to write and direct a $5.5 million feature are virtually nil, right?

Wrong, Meet Jonathan Kaufer, who, at 25, will direct SOUP FOR ONE from his original screenplay for Warner Bros. While a student at Amherst College in Massachusetts, Kaufer wrote comedy pilots and scripts for American and Canadian television. He would hand in a term paper, then fly to Hollywood to pitch a series concept. "It was a crazy life," the boyish, looking Kaufer said from his office in the Burbank Studios. "The offers were tempting, but my agents, to their credit, said stay in school." Kaufer didn't take their advice and at 22 was story editor of NBC's short-lived science-fiction comedy series, QUARK. At night, he wrote screenplays to gain entrance to the film business. The strategy paid off, and Kaufer got an uncredited job as a rewrite man on the Barbra Streisand film, THE MAIN EVENT, which in turn led to a development deal with Warner Bros., which led to SOUP FOR ONE. And the moral of this mini-fable? According to Kaufer: "I won't work anymore in TV as a matter of principle. I'm sure that will change when SOUP FOR ONE is released to airplanes and drive-ins."

PUBLICATIONS: It's tough to give advice to struggling screenwriters. However, a new publication, SCRIPTWRITER NEWS, 250 West 57th Street, Suite 224, New York, New York 10019 (sample issue $2.00) has given straightforward advice to new writers for over a year now. The publication has left numerous advertising debts in the coffers of various publications, but it has also changed hands a couple of times. Still, on a bi-weekly basis, it is a fine organ for potential writers for stage, screen and television.

DOROTHY STRATTEN
AS GALAXINA

SHORT NOTICES: Along with the sadness accompanying the death of any performer come practical problems, especially when he or she is featured in a film. Dorothy Stratten, who was murdered last year, had the title role in Crown International Pictures' GALAXINA. Crown said it spent many thousands of dollars to change TV ads and posters plugging the film to de- emphasize Stratten. They weren't exactly successful -- not only are Stratten's face and figure prominently featured in all the ads, but a press kit biography of the former Playboy Playmate of the Year gleefully notes, "PLAYBOY assures that we will see a lot more of Dorothy in the spring!" The film is now on cable and pay-TV. Stratton can also be seen in the current THEY ALL LAUGHED, directed by Peter Bogdonovich, who was her romantic interest at the time of her death. And Jamie Lee Curtis, queen of the horror movies, will star as Stratten in a TV movie. Sadly, the revealing scenes will only be in the foreign theatrical prints.

STILL MORE COMING ATTRACTIONS: "I'm the guy who knew Humphrey Bogart real well," is how Steve Martin describes his latest character for the film DEAD MEN DON'T WEAR PLAID. "It's a takeoff of everything from the '40s," says director Carl Reiner, "all the detectives you knew and loved, rolled into one."... Director John Carpenter and stuntmen helicoptered into Alaska for advance ice-field shooting for THE THING. It will be more like the original story, set in 1981... SOMETHING WICKED THIS WAY COMES, which Jack (GREAT GATSBY) Clayton will direct for Disney, has begun filming. Stephen King had nice words for the Ray Bradbury story in his DANSE MACABRE book, a history of horror from the past thirty years.

TELEVISION: Pam Dawber, who has been hoofing the boards in THE PIRATES OF PENZANCE with Andy Gibb in Los Angeles, will become both wife and mother on the new season of MORK AND MINDY. She and Mork will tie the knot and honeymoon on Ork, and they will become parents soon after. However, it won't be Mindy who gets pregnant -- because on Ork it's the male who gives birth -- to an egg. Since babies are born full-grown, the rumors are abounding that the toddler will be played by former guest-star Jonathan Winters, Robin Williams' favorite comedian and inspiration of his improvizational style.

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KLINTON SPILSBURY
AS THE LONE RANGER

FROM GARY DEEB: Great news for people who respect the legends of the old west. That terrible LONE RANGER movie that cost from $20-26 million has become the biggest bomb since HEAVEN'S GATE. The LEGEND lasted from one to three weeks in most theatres, bringing in a piddling $4.5 million. Longtime fans of the Ranger will recall that Clayton Moore, the original of the TV Lone Rangers, was treated badly. The producers refused to cast him as the Lone Ranger or his father in the film, said he was "too old and too fat" to continue making personal appearances, and took him to court to make him surrender the black mask. Look who benefited the most from the film.

FROM HANK GRANT: Everyone's favorite Hollywood Reporter asks this question: It is now common knowledge that the late Reginald Owen played the roles of Sherlock Holmes and Dr. Watson in separate movies, but can you name another famous thespian who matched Owen's record?

ANSWER: British film star Peter Cushing, as well as the late Reginald Owen, played both Holmes and Watson in separate films.

DICK DUCK, DUCK DICK

CASE #419A

"HEROES & VILLAINS"

CHAPTER: 10

by Jim Engel ©1981

THE SILVER SCREEN!

THIS IS MIKE T. VON BOBCAT OUTSIDE THE NATIONAL FILM INSTITUTE AND SOCIETY OF MOTION PICTURE PERFORMERS AND ARTISTS: PAUSE: WHERE, AS YOU CAN SEE, HOLLYWOOD'S BRIGHTEST STARS ARE TURNING OUT TO PAY TRIBUTE TO THE GREATEST COMEDIAN OF ALL TIME: MOXIE MOUSE ARRIVING NOW IS LOVELY CARLISLE KITTY, STAR OF THE NEW HIT SHOCKER, "MY GRAVE IS YOUR SPIT"!!

WHAT A PERFORMANCE YOU GAVE, MISS KITTY! YOU REALLY LOOKED SCARED! WELL, LETS GO NOW TO KENO DON RODEAT, WHO'S INSIDE THE BUILDING WITH SOME OF MOXIE MOUSES COMEDIC COLLEAGUES/RIVALS!

KENO?

THANKS, MIKE. AS YOU SAID, I AM IN THE COMPANY OF A VERITABLE "WHO'S WHO" OF AMERICAN COMEDY! STANDING WITH ME NOW ARE:

BUGGO BUNNY... ICKEY PIG... SLAPPY DUCK... "LAUGHING BOY" WOODPECKER... ANDY CLYDE PANDA... ...AND OF COURSE THE TEAM OF CAT AND MOUSE!

THIS MEANS WAR, DOC!

M...MM...MARY H...H...HAD...A...

YOU TIED IT, FAT TIKTUF!

UKK, UKK, UKK, UKK, YUUUCK YUCK!

I'VE BEEN SICK...

WHY YOU MOUSE!

UP YOURS, CAT.

...THANKS, KENO. AREN'T THEY GREAT FOLKS? NOW LETS SEE WHO'S NEXT IN THIS LONG LINE OF LIMOUSINES...

...WELL, IF I'M NOT MISTAKEN, IT LOOKS LIKE A RATHER BEAT-UP LOOKING VOLKSWAGEN HAS SOMEHOW GOTTEN INTO THE LINE!

?!

HERE'S THE KEYS, PAL. I'M IN A HURRY! LISTEN PARK IT NEAR THE FRONT + THERE'S AN EXTRA FIVER IN IT FOR YA, COMPRENDE?

TO BE CONT'D...

"pals" no.27

The last smiles of Summer...

INTERMISSION

The first smiles of Fall...

THE END

BULLET CROW by CHUCK FIALA

FOWL OF FORTUNE

GUILT... IT FILLS THE HEART OF EDMOND EAGLE!

CORONARY CANARY, I HOPE YOU CAN FIND IT IN YOUR HEART TO FORGIVE ME FOR KIDNAPPING YOU.

SNIFF

CHECKMATE!!!

EEP

I'M SO DEPRESSED! I THINK I'LL JUST WATCH T.V. / I NEED MERV TO CHEER ME!

SOB.

SNIFF.

MOTHER

OH, I'M WORTHLESS!

SAY, JUST WHY DID YOU KIDNAP ME? SUPPOSE YOU TELL ME OVER ANOTHER GAME!

... WELL, IT'S A LONG SAD STORY. IT SADDENS ME TO EVEN DISCUSS IT..

..PERHAPS IT WAS THAT I WAS ALWAYS INSANELY ENVIOUS OF YOU SUPER DO-GOODERS.. FIGHTING CRIME, MAKING ALL THE PAPERS... (OH, YOUR MOVE.).. BASICALLY, I JUST ALWAYS WISHED MY MOTIVES WERE AS PURE AS YOURS.

OOH! LOOK, I WON ALREADY.

WHY YOU STINKING SCUM, / I SHOULD CRUSH YOUR SPINAL COLUMN! GRRR.

©1981 CHUCK FIALA

(Continued from Page 13)
everyone out there only bought the ones they really enjoyed reading and not those we "need." I would be down to maybe five a month.

I have always believed an error or two makes a person human, and so when the occasional one pops up in a great book like OF MICE AND MAGIC, I take little heed of them. Leonard Maltin is no fool in his field, and they are examples of human error. But with a work that is supposed to be so all-encompassing as THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES, with the many mistakes you pointed out, I wonder how much Jeff Lenburg knows at all. Granted, my knowledge of cartoons is far from scholarly, but Lenburg makes mistakes my little brother would never make. It seems like he wanted to have the price of the book cover up the lacklustre contents.

Finally, when are DC and Marvel going to publish that all-important mini-series connecting once and for all the two universes? With the amount of inter-company team-ups occuring, someone is going to have to patch up the holes, the Marvel Hercules and the DC Hercules, for example.

Well, I guess I went kind of long for a first letter. I hope some of this makes sense to somebody.

[The snake scene in the SUPERMAN II film has been pointed out by more than one serious film critic as being part of the whole religious parody of the film; you'll recall that just before Ursa is bitten by the serpent, Zod (=God?) walks on the water. This, the critics seem to think, is a remnant of Mario Puzo's original screenplay -- which, judging from what I've heard of it, we should be eternally thankful they didn't film, as it would have wreaked even greater havoc on the characters. MT]

DOMINIC M. PAULO, Milton, MA: This is my first letter to you, and I'd like to discuss two items.

The first is about the alarming number of books which are becoming comic shop only. Does this mean the demise of the newsstand comic book? I hope not.

Marvel seems to be going comic shop-only more than DC (DC isn't innocent, though, with its SUPERBOY SPECTACULAR and MADAME XANADU issues).

Mike Friedrich must have a lot of influence over there. Marvel's newsstand sales must really be bad.

The other item I'd like to discuss is the quality DC seems to be obtaining.

The DC mini-series and the NEW TEEN TITANS seem to sell well. Another thing is the writers and artists DC is obtaining (most defecting from Marvel) the list of which keeps growing: George Perez, Gene Colan, Marv Wolfman, Roy Thomas, Carmine Infantino, Dan Spiegle, Steve Gerber, Ross Andru. The list is huge. All Marvel's gotten from DC is J. Marc DeMatteis. (Now if only DC could get Jack Kirby and Archie Goodwin. Wow!)

Something must be wrong over at Marvel.

Do you think DC could regain its number one position again? With SUPER FRIENDS gone, it's possible.

Anyway, I love your mag. Please print my letter.

[I wouldn't get too alarmed at this point about the number of comics going to comic shop-only distribution. In fact, had the alternative not existed, it's quite possible that MICRONAUTS, KA-ZAR and MOON KNIGHT might have been cancelled outright, as the sales on the newsstand of these titles were not exactly healthy. However, Marvel has fan favorite-oriented titles which are perfect for this, selling enough at a guaranteed, pre-paid level that Marvel can afford to print them. Limiting themselves only to this market, however, would be self-defeating for such titles as SPIDER-MAN or THE INCREDIBLE HULK, whose readership is derived not only from readers of the comics, but also viewers of the TV programs. As I've pointed out previously, if comics leave the newsstands, the new readers aren't going to have any way to be exposed to comics unless they have siblings who are already into them.

DC, unfortunately, has very few titles which do really well in the comic shops, no matter who is doing them. I have no reason to expect Roy Thomas's DC titles to do significantly better in shops than their other titles, for example, once they get beyond the always high-selling low numbers. Except for NEW TEEN TITANS, it's simply not the thing these days to collect DC's titles for any reason except investment; this despite the fact that most of the DC line has become "Marvelized" so much as to be indistinguishable in style to any Marvel. Though it's certainly a fact that DC has much more of the existant veteran talent now working for them, something significant is going to have to occur at DC (what I have no idea) to reverse the trend of prejudice on the part of today's readership.

Jack Kirby will probably never return to mainstream comics again, and for two reasons: he's fully occupied doing animation work for more money, and he's got his Pacific Comics outlet to vent whatever he wants to say in comic books. Besides which, though they all recognize Jack's talent, none of his books in the past ten years for either company have really been good sellers, either due to lack of appeal on the part of the magazines themselves, or because his style has ceased to be what comic readers want.

Obviously, we disagree as to the quality of SUPER FRIENDS. I happen to think it was a very good comic, and its absence does nothing at all for DC's position, in my opinion. MT]

CARL BERGER, 220 Centre Street, Beach Haven, NJ 08008: I read in TCR (I think) about six months ago or so, about a Marvel comic that was going to feature every Marvel character in a double-page spread. Did this ever come out? If so, what was the title? Thank you.

[The original plans for the book in question called for it to appear concurrently with the 1980 Summer Olympics. As you'll recall, Russia invaded Afghanistan, Carter called off U.S. involvement, and Marvel cancelled their Olympics special. However, the artwork was completed, and the story has been amended, and the last plans we heard were that the comic would appear next summer in something called MARVEL SUPER-SPECTACULAR CONTEST OF HEROES. It's a three-issue mini-series and was done by Bill Mantlo, John Romita Jr. and Pablo Marcos. MT]

JOHN G. PIERCE, 55 Haldy Avenue, Columbus, OH 43204: Like you, I was disappointed in SUPERMAN II. Even the editing out of the parts I found the most objectionable -- the "bedroom scene" (which, contrary to what you implied in your review, also helped the film earn a PG-rating, I'm sure), the seamy, sleazy Honeymoon Hotel scenes, and the stupid sheriff and his equally brainless deputy -- the film was still lacking considerably. Why did the Phantom Zoners speak ANY kind of English at all? And how did they come to speak English without knowing about water, among other things? Why was Lex Luthor the only villain with a personality? And on and on. Even the battle in Metropolis was too long and drawn-out, and in parts illogical. Which is not to say that I didn't like the film, but it certainly fell far short of its predecessor. I can think of a dozen or two episodes of the old TV series which were far more exciting than this rather mediocre effort.

Just as you located a comic book precedent for Superman's turning back time in Part One, so I have located the pre-establishment of another item formerly thought unique to the film version. Remember how you complained -- and rightfully so -- that it was amazing how Lois Lane had managed, for all these years, to cover up the fact that she was a chain-smoker? I recently acquired several dozen foreign editions of Superman family-comics, containing stories

from the late '40s through the early '70s. In one tale, the title of which easily translates back into English as "The Super-Reporter of Metropolis," there is a scene in which Lois lights a cigarette, with no reaction from Clark and Perry, who are also in the scene. The story looks as if it originated in the early or mid '50s. I'm sorry I can't pinpoint it any better than that, though if the Spanish title was accurately translated to begin with, you should have little difficulty locating it in your collection. The flame from Lois's lighter was to play a sort of pivotal role in the story, but the writer didn't stop to realize that Perry White, who was also in the scene with his ever-present cigar, could have supplied the flame, is beyond me. (Personally, I always sort of figured that Lana Lang was the more likely candidate to be a cigarette-smoker, but not Lois -- this story and Margot Kidder's rather aberrant portrayal notwithstanding.)

A book which needs all those pages of corrections isn't worth buying, period. For someone who doesn't consider himself an expert, you seemed to have done well at detailing Lenburg's mistakes.

There are times when I wish the SUPERMAN strip could have more pages per issue of TCR, but never more than when the Man of Steel is involved in a silly adventure like the present one so as to be done with it sooner. The Mr. Mxyzptlk tales, like those of Lois's niece Susie, were attempts to capture some of Captain Marvel's popularity (which at the time was pulling ahead of Superman's) via humorous elements. In that regard, it was quite fitting that Roy Thomas employed the present-day version of the 5th-dimensional imp in his Superman/Marvel Family team-up. (By the way, I sent a copy of each part of that story to former CM-scripter Ned Reed, who issued compliments to the authors, who, said he, "were very brave to tackle such complicated plots with such a profusion of heroes and villains." Rod obviously doesn't realize that the plot was complicated only as compared to the stories he used to edit and write; compared to its peers, it was a relatively simplistic story. And I loved it!)

Isn't DC's inability to find another feature for ADVENTURE rather distressing? You offered some good suggestions. I'd also suggest the SHAZAM! strip; individual tales of various Legionnaires (since the Legion is a popular feature, a spin-off from it ought to sell); Captain Comet; Green Arrow (not because I like the character -- I don't -- but only to get him out of WORLD'S FINEST so I won't have to read his stories); and...oh the possibilities are immense, as is obvious to all of us out here, but not to the folks at DC, it would seem.

Clever idea for a back cover.

I wish I knew all of them. I would have thought you could do better for a prize than just offering a t-shirt, though. I mean, even DIAL "H" FOR HERO did THAT!

Joel Thingvall's column is quite good, but don't deprive us entirely of the Tiefenbacher movie reviews, okay? I enjoyed your write-up of RAIDERS OF THE LOST ARK, a great film indeed, in an otherwise rather bleak summer. (SUPERMAN II was inadequate, THE LEGEND OF THE LONE RANGER was a betrayal of the true legend of the masked man, THE GREAT MUPPET CAPER was only adequate, CONDORMAN was good fun but not a true super-hero film, and I won't bother even to see TARZAN or ZORRO in their present debased conditions.)

All for now. Thanks for listening.

[The story in question appeared in SUPERMAN #82, which I don't have, but I recall the story so it may have been reprinted somewhere. Smoking was considered quite acceptable in role models of that time (with athletes endorsing them and everything) so the idea isn't too unusual. But the Lois (and the Lana, for that manner) I know from reading 137 issues of LOIS LANE comics isn't anything like Margot anyway, so I'm not letting it bother me too much.

One thing we haven't suggested for ADVENTURE COMICS would be to make it a comics shop-only title. Unfortunately, except for a very limited number of possibilities which have not succeeded on newsstands but which are fan favorites (DEADMAN being about the only one), there wouldn't seem to be much chance for a successful run of ten issues of anything that isn't numbered #1-10 -- and that's the whole point. (And I almost would rather NOT see any more damage done to Captain Comet, a character who deserves as much respect as other early Schwartz characters as Flash and Green Lantern, but who's been treated like some second-grade Marvel castoff.)

My reviews will continue when subject matter arises, have no fear.

We're not anywhere near DC as far as prize possibilities in what is, essentially, a trivia contest of negligible value. But there are only 120 of the T-shirts in print, and that should make them worth something merely as a collectors' item, not to mention as a measure of status amidst your peers, right?

Which reminds me, no deadline was given for the contest, so I'm making one now: November 7th. At the moment, we've got nine entries in our possession, none of which have correctly identified more than 24 of the 27 characters shown. You've still got a chance, in other words. And here's a hint: two characters appeared in mid-'60s mystery titles. All the others appeared as heroes (or heroic figures) in mainstream super-hero/adventure titles. And they're all (except the gorilla, who should have been golden instead of dirt-brown) colored correctly, they are all Earth-One characters, and all appear in the latest versions of their costumes. The accompanying chart can be used when identifying the heroes for us.

Will there be another one? My guess is that it would be extremely difficult to choose a group of Marvel characters who wouldn't be immediately identifiable to a lot of people, simply because Marvel never lets any of their characters go to waste, using them frequently. (In fact, the aforementioned CONTEST OF HEROES is supposed to have every one of them, so that would be a moot point.) The original plan was that the back cover of last issue was to be the first of a four part "story" which would include another thirty non-group members from Earth-One, then another bunch from Earth-Two, ending in a last, climactic cover with all the group members from both worlds (which would be about 180 people, if I recall!). With ALL-STAR SQUADRON, however, most of the characters for the Earth-1 wo cover are being circumvented as they DO become members of a group -- and I seriously doubt whether I would ever be able to do the fourth part, involving the drawing of 120 characters. I MAY however, do the other Earth-One cover, featuring other obscure DC heroes -- and possibly offer more in the way of prizes. (If YOU'VE got an obscure DC character I can use on the next one, tell me and I'll include him or her. I've got a list of about twenty-five at the moment, including the rest of Nelson Bridwell's worldwide heroes, other solo Kirby characters, and the other recent-vintage solo characters I haven't used yet. But I may have missed some, so help me, will you?) It's a lot of fun to do, but also a bit of work, so it may take a while to complete. (The first one took me three months, though Dennis Jensen's sparkling inking job took a much shorter time, which should give you some idea of our relative skill.) MT]

GRAEME BASSETT, Grimsby, Humberside: Regarding the statement of your columnist that there's no JAMES BOND strip, I've enclosed the samples of

AGAIN IN SPECTRE, WE SEE YOU ALL RIGHT IN THERE !!
MADAM, SPECTRE HAS A VERY HIGH WORTH TO ME NOW...
AT LAST, I'VE GOT YOU ALL IN ONE PLACE !!
NO BOND, I'D NEVER BETRAY MY COUNTRY !!
BUT YOU WILL, MR. BOND, YOU WILL !!

007's new strip, published by the Daily STAR, Express Newspapers' punk daily. The strip made its debut a few months back with the "Doomcrack" adventure, written by Jim Lawrence, drawn by MAD artist Harry North. He managed to make M and Q look like their film incarnations, Moneypenny and Tanner look like Horak's versions and Bond himself look alternately like Moore and Connery. The "Doomcrack" adventure captured the mood of the films quite well...a few jokes, fights, fiendish inventions and the final confrontation with Spectre aboard a massive sub. The only difference was the violence, much less spectacular -- though Harry managed to draw the bullet smashing into a villain's skull, which I think is some kind of first for comic strips. (Probably ain't though.) As you can see from the xerox enclosed, the new story, "The Paradise Plot" has replaced North with the man who was replaced by the man North replaced. John McLusky's only been on the strip since Friday (where he was billed as Harry North) and so far he seems to be attempting something similar to "On Her Majesty's Secret Service" teaser with the new Bond in shadows all the time. It's all very exciting. One might ask what Bond's doing operating in Cumberland, but with McLusky back on the strip, who's complaining?

The Sunday EXPRESS, you may recall, dropped BOND in favour of some bollocks about a football club. This all bears out my theory that left-wing papers publish the best strips. After all, there's the STAR, which publishes three good strips, the MIRROR, which publishes ANDY CAPP and the FOSDYKES and boring GARTH, the GUARDIAN, which carries DOONESBURY, and in Scotland, the Daily RECORD, which carries Syd Jordan's LANCE McCLAIN, ANGUS OG, and on Sundays, HAGAR and ANDY CAPP, all in colour. Of the right wing papers, only the MAIL and the SUN carry strips... the MAIL has FLOOK and FRED BASSET, which are okay... the SUN carries a load of cobblers: GEORGE AND LYNNE (a nudist BLONDIE), WACK, a Liverpudlian ANDY CAPP, and the pathetic AXA. They carried DALLAS up to a few months ago, but I suppose they thought it was bad taste to have old Jock trundling around while the actor was dead, so they dropped it. The only funny strip they carried was THE ROYALS, which was a strip about old Jug Ears -- terribly respectful. The only bit of unintentional humor arrived when the sequence of Inspector Officer, happily chatting with Lady Di about attempts on royalty's lives, and recounting his finest hour (saving Charlie from some loon who was smashing up his room at a naval base) coincided with the front page news that Lady Di had given the cop the push because he ordered her around.

They probably won't adapt LICENSE RENEWED, though. That's about an aging Bond, whereas the strip Bond looks as if he's still in his '30s. The strip, whatever its faults, puts the Marvel effort to shame. It's a pity, really... you can see from the cover of the SUPER SPECIAL that Chaykin could turn out a good 007, but the interiors were so flaccid.

Comments on TCR #192: I hope you won't be reducing the strips anymore... I always enjoy reading them. I only wish you'd date them. I remember Francis Matthews from the PAUL TEMPLE TV show, so since the strip's using his face I suppose it must date from '69 or '70. Matthews recently read a PAUL TEMPLE story for those Pickwick Talking Books by the way, the same one's as John Thaw did the MODESTY BLAISE story for. That memo from Filmation that Jim Korkis quoted souns disgusting. I don't see the point of cartoons if you can't have a bit of gratuitous violence. According to a report on the Beeb's new DAY OF THE TRIFFIDS, they'll have to show it about 8:30 because of the violence. I bet if they did THUNDERBIRDS today they wouldn't let them carry guns anymore. The TV schedules you print are also very welcome by the way. It's nice to know, for instance, that HILL STREET BLUES will be back. Some wanker from an advertising agency was on the box earlier this year arguing that they should have greater control over ITV. "We're not very pleased with the output," he said, and in his Brave New World shows like LOVE IN A COLD CLIMATE and HILL STREET BLUES would be junked in favour of more sport, darts, snooker and HART TO HART.

The Arnold Drake interview was the best thing I've read in TCR (though I'm not a regular reader). I always got the idea that Drake was a bit of a pinhead, and it was a pleasant surprise to see how interesting he was.

Finally, the home-grown strips are still very funny. BULLET CROW and DICK DUCK I mean.

Thanks for the SUB-LIMN review by the way. We didn't get any response from the review, but it's the thought that counts.

[The honest truth is that we have no idea what the dates are for any of the English strips we've run. In fact, we have lost track of what the dates are for the SUPERMAN strip, since the paper the strips were clipped from routed the dates off the plates when they printed them. Anyone who can date any of our strips for certain, please tell us.

For reasons that have more to do with the network that it's on than its quality or accessibility, HILL STREET BLUES has not been a ratings success here, and would have been cancelled except that NBC finally figured out that their new shows weren't going to do any better anyway, so they renewed it. Let's hope its showing in the Emmy Awards and in the new season ratings will assure its continuance. MT]

WALLY PODRAZIK, Chicago, IL 60608: Congratulations!

Either by your skill with an editor's blue pencil or the example of your own forceful conviction, TCR has managed to push "fun" back to the forefront with a solid line-up of enthusiastic columnists and commentators. (Ah, and will R. Blabbit be able to contain herself through the fall premieres?) After all, what other publication would even consider running six pages of footnotes to supplement a review? (Will WATCHING TV receive such scrutiny?) Keep up the good work -- the mixture of news and discussion is quite pleasant and readable.

[WATCHING TV is Wally's new book, which will be available in the winter. His shameless and not-so-subtle mention of it -- hey, if I'd written (or co-written; Wally's co-writer is Harry Castleman) a book for a major publisher, I'd want people to know about it too -- allows me to mention that I (blush) did the season schedule charts for the book from their instructions. Watch for it -- it's much more than another encyclopedia to TV programs.

R. Blabbit (or someone like her) will be back next issue to comment on the new cartoon season. No doubt there will be mention made of what's good and bad on this season's prime-time schedule.

No, I doubt we'll need six pages of footnotes for your book, Wally -- I know from trying to "correct" your previous book (ALL TOGETHER NOW), I'd only come up against meticulous research to back you up. (How about that? Plugs for two of your books?) MT]

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns
SO ALL THIS BUSHWHACKING CAPER WAS...
...A FRONT! I CAME TO EL PARADOR BECAUSE OF THE MONEY THEY OFFERED... AND THE GLORY...
OLD MA ENTWHISTLE CAME IN AWDY IN GETTIN' THE CUP— COURSE, SHE WAS REAL GONE ON ME... LIKE ALL THE OTHERS...
YOU TNOPENNY-HAPENNY HERO! WHEN ALL THIS COMES OUT—YOU'LL BE BANNED FROM EVERY FOOTBALL GROUND IN THE WORLD!
DON'T ACT IT, MATE! WHO'S GOIN' TO RECOGNISE THE 'GOLDEN BOY' WITH 'IS AIR DYED A ZAPATA 'STACHE AND A BIT O' SUN-TAN?

THE SEEKERS
by J. M. Burns
GET THIS STRAIGHT! I PLAN FOR ATLETICO BARRANCA AS A MAN DISCOVERY FROM UP-COUNTRY! AND NOBODY'S GONN TO KNOW DAM DIFFERENT...
BECAUSE IF YOU UTTER ONE PEEP ABOUT THIS ERNIE ENTH-HISTLE-LL LOOK A RIGHT BERK—AND THERE WON'T BE A THING 'E CAN DO ABOUT IT! EXCEPT—BLAME YOU!
YES, ENTHWISTLE WON'T SACRIFICE HIS PRIDE—EVEN TO SEE YOU BANNED. BUT MAYBE I CAN FIND HIM A CONSOLATION PRIZE...

THE SEEKERS
by J. M. Burns
...LIKE THE CUP YOU STOLE!
AIEE! I THINK YOU BROKE MY NAIL!
GEREEE! HE WILL GET AWAY! YOU DISMISSED THE GUARDS...
DON'T GET YOUR MANTILLA IN A TWIST, DUCKIE! ALL UNDER CONTROL...
HEY, MATE! YOU FORGOT SOME'THING...

THE SEEKERS
by J. M. Burns
AS JACOB MAKES OFF WITH THE GOLD CUP, GOLIGHTLY AIMS A CANNON-BALL KICK AT HIM...
UMMHH!
CHIEF OF POLICE? YOU KNOW WHO THIS IS! COME AND PICK UP ME PLAYMATE, WILL YOU —THIS GAME'S A BIT TOO 'EAVY FOR 'IM!

THE SEEKERS
by J. M. Burns
#220
AH, MY FRIEND, YOU ARE WITH US AGAIN. IF ONLY YOU HAD HEEDED OUR EARLIER WARNINGS...
WHA'...WHA'S GOING ON?
...IT WOULD HAVE SAVED SO MUCH UNPLEASANTNESS.
SEEMS LIKE THE WHOLE OF EL PARADOR IS IN THIS PLOT. I SUPPOSE I CAN GUESS THE NEXT STEP.
YOU ARE TO MEET YOUR CHARMING LADY COMPANIONS AGAIN... AND WE HAVE A LITTLE OUTING ARRANGED FOR YOU...
...AND A NICE QUIET GRAVE ALREADY DUG OUT IN THE BACKWOODS!

THE SEEKERS
by J. M. Burns
#221
REUNION IN BARRANCA— IN JAIL...
JACOB! AM I PLEASED TO SEE YOU!
WELL, I LOOKS NONE TOO PLEASED WITH IMSELF!
...AND THAT'S THE POSITION! TODAY GOLIGHTLY MAKES HIS DEBUT FOR BARRANCA— AND WE GET TAKEN FOR A RIDE!
THAT MARDY LITTLE TYKE! I DPE 'E GETS BOOKED!
THE HOURS PASS SLOWLY THEN...
COME ALONG MY FRIENDS! YOUR CAR IS WAITING!
WAKE UP, LUV! I ONLY DPE THEY'LL GIVE ME A CHANCE TO PUT A NEW FACE ON!

THE SEEKERS
by J. M. Burns
#222
THE SEEKERS' LAST WALK?
BE PLEASED TO TAKE YOUR PLACES! WE MUST NOT BE LATE!
LUXURY TRANSPORT— TO THE FIRING SQUAD! SOMETHING'S SCREWY HERE...
MOMENTS LATER...
VIVA! VIVA EL INGLES!
...AND I'S ...ST 'OT TO BE ME!

THE SEEKERS
by J. M. Burns
#223
ALL THAT GOD'S-WALLOP ABOUT EXECUTIONS... YOU GAVE ME A NASTY TURN! LOOKS MORE LIKE WE'RE GOING TO GET A MEDAL!
?
EXECUTION? WE ARE NOT SAVAGES, SENORA. YOU ARE OUR HONOURED GUESTS... OUR FRIENDS WHO PERSUADED GARRY GOLIGHTLY TO COME TO EL PARADOR...
...AND WHO WILL NOW WATCH HIM PLAY— FROM THE DIRECTORS' BOX! AND AFTER THAT— THE FIRST FLIGHT BACK TO ENGLAND!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M Burns
8224
ATLETICO BARRANCA
AND YOU MAY TELL YOUR STORY IN ENGLAND – BUT NO ONE WILL BELIEVE YOU! YOUR FEE FOR BRINGING GOLIGHTLY HERE HAS ALREADY BEEN DEPOSITED IN YOUR NAMES AT AN ENGLISH BANK...
VERY NEAT! WE'VE BEEN FRAMED...
...AND UNLESS WE WANT TO MAKE AN EXHIBITION OF OURSELVES – WE KEEP QUIET!
AND EVERYONE IS SATISFIED – EXCEPT THE POOR SENOR ENTWHISTLE!
ENTWHISTLE'LL BE FURIOUS! HE SENT US TO GET BACK GOLIGHTLY AND THE CUP – AND ALL WE'LL TAKE BACK IS HIS WIFE...
...THE ONE THING HE DIDN'T WANT! DON'T RUB IT IN!

THE SEEKERS
by J M Burns
JUDGING FROM THE VISITORS' RECEPTION – THIS IS SOMETHING LIKE RANGERS V. CELTIC... LATIN STYLE!
8226
STRAIGHT TO GOLIGHTLY. JACOB – HE'D BETTER PLAY WELL... OR THERE'LL BE A RIOT!
A RIOT! THAT'S WHAT WE NEED! IT'S OUR ONLY CHANCE!
WELL, THAT SHOULDN'T BE TOO DIFFICULT...

THE SEEKERS
by J M Burns
GOLIGHTLY PLAYS A BLINDER...
8227
...AND ATLETICO BARRANCA ARE ON TOP...
...UNTIL...!
SEND 'IM OFF! BOOK 'IM! 'E'S DIRTY! 'E'S DOPED! 'E SOLD THE GAME – IT'S A FIX!
STAND BY, SUSANNE – IS THAT DOESN'T START SOMETHING...!

THE SEEKERS
by J M Burns
SHUT YER ROW, YOU FLAMIN' OLD BAG! 'AVE YOU LOST YER MARBLES?
MRS. ENTWH ST...E'S INSULTS STIR THE CROWD!
'E ADMITS IT! E'S SOLD THE GAME!
R228
THE WOMAN SPEAKS THE TRUTH! GET THE P.G!
SHE LIES! PROTECT OUR TEAM — FORWARD, COMPADRES!
KILL HIM!
SAVE HIM!
COME ON SUSANNE — PUT THE BOOT IN!
DEATH TO THE TRAITOR!

THE SEEKERS
by J. M Burns
JACOB SNATCHES UP THE GOLD CUP...
MUSTN'T FORGET THIS — AND IT MIGHT COME IN HANDY!
R229
EE! I'VE LONGED FOR THIS MOMENT!
CATCH, SUSANNE! AND HEAD FOR THE EXIT!

THE SEEKERS
by J M Burns
R230
THERE, YOU SONS OF DOGS! YOU SEE THE FOREIGNERS — AFTER THEM!
MRS. ENTWHISTLE AND THE SEEKERS, CARRYING THE UNCONSCIOUS GOLIGHTLY, MAKE FOR THE EXIT...
WHERE ...ARE WE... HEADING?
PLAYERS ENTRANCE — SHOULD BE... TRANSPORT! KEEP MOVING!

THE SEEKERS
by J M Burns
THE VISITING TEAM'S COACH! ALL ABOARD!
R231
HURRY JACOB! THEY'RE RIGHT ON OUR TAIL!
HOLD TIGHT! NO TIME TO COLLECT YOUR FARES!

PAUL TEMPLE
by Durbridge & Mendoza

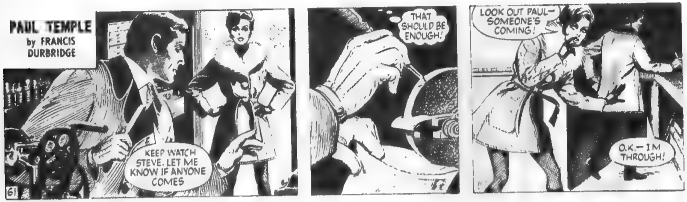
PAUL TEMPLE
by FRANCIS DURBRIDGE
SO YOU PRETENDED TO BE IN MAJORCA—TO PROVIDE AN ALIBI, EH?
AN—AN ALIBI? FOR WHAT?
POSSIBLY—MURDER! WHERE WERE YOU YESTERDAY MORNING—WHEN MISS FARSON-BYRNE WAS STABBED TO DEATH?
COME ALONG, NOW. I WANT YOU TO ACCOMPANY ME TO POLICE HEADQUARTERS FOR FURTHER QUESTIONING
OH, NO... NO... I COULDN'T HAVE... KILLED HER!
57

PAUL TEMPLE
by FRANCIS DURBRIDGE
ER... WELL, THANK YOU FOR YOUR HELP, TEMPLE. I THINK WE'VE GOT OUR MAN
WHAT'S HAPPENED, PAUL? HAS GARROW ARRESTED PHILIP RIDGER?
NOT YET—BUT I RECKON HE WILL
MIND YOU, RIDGER HAD THE OPPORTUNITY—AND THE MOTIVE, BUT—MATRICIDE IS A DREADFUL CRIME—AND QUITE RARE
GARROW COULD BE WRONG.
58

PAUL TEMPLE
by FRANCIS DURBRIDGE
ONE SILLY LITTLE POINT STICKS IN MY MIND, STEVE. RIDGER ADMITTED BEING THE "PEEPING TOM"...
... BUT HE SAID HE RAN AWAY—OUT OF THE BACK GATE. YET LAWSON FREEMANTLE SWORE HE SAW RIDGER HURRYING TOWARDS THE MAIN GATES
YES... SO WE'LL GO AND DOUBLE-CHECK WITH MR. FREEMANTLE, EH, STEVE?
THAT'S IN THE OPPOSITE DIRECTION
54

PAUL TEMPLE
by FRANCIS DURBRIDGE
AH, MRS. FREEMANTLE. WE WERE LOOKING FOR YOUR HUSBAND
I THINK YOU'LL FIND HIM IN HIS WORKSHOP—JUST ROUND BY THE GARAGE, MR. TEMPLE
WHY ARE YOU FUSSING ABOUT WHICH WAY RIDGER RAN—FRONT GATES OR BACK?
JUST A QUESTION OF FACT, STEVE—AND HUMAN FRAILTY!
HMM—QUITE A DO-IT-YOURSELF MAN, OUR MR. FREEMANTLE!
NOW, THAT'S ODD... VERY ODD!
60

The Menomonee Falls Gazette



PAUL TEMPLE
by FRANCIS DURBRIDGE
AH, THERE YOU ARE MR. FREEMANTLE
GOOD MORNING. IS THERE SOMETHING I CAN DO?
62
I THOUGHT YOU MIGHT LIKE TO KNOW THAT PHILIP RIDGER ADMITS TO BEING THE "PEEPING TOM"—BUT HE SAYS THAT WHEN HE REALISED HE HAD BEEN SEEN BY JANICE GRANT, HE RAN OUT BY THE BACK GATE...
YET YOU SAY YOU SAW HIM RUNNING TOWARDS THE MAIN GATE
I DID—QUITE POSITIVELY.

PAUL TEMPLE
by FRANCIS DURBRIDGE
JUST A RIDICULOUS NOTION I HAD, BUT IT MIGHT GIVE SUPT. GARROW CAUSE TO THINK AGAIN!
WHAT WAS THE BUSINESS WITH THE LITTLE GRINDSTONE PAUL?
63
AH SGT. WELLS... COULD I BORROW ONE OF YOUR LITTLE PLASTIC CLUE BAGS—AND A MESSAGE PAD?
CERTAINLY MR. TEMPLE
DO YOU THINK YOU COULD GET THIS TO DET. SUPT. GARROW—BUT QUICKLY? THERE'S A NOTE INSIDE
NO TROUBLE AT ALL

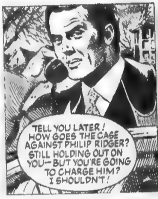
PAUL TEMPLE
by FRANCIS DURBRIDGE
WELL, STEVE, I THINK WE'VE EARNED A DRINK AND I DON'T MEAN SCHOOL SHERRY!
64
WE'LL BE AT THAT LITTLE PUB JUST PAST THE SCHOOL GATES, IF YOU WANT US, SGT.
VERY GOOD, MR. TEMPLE
JUST THE JOB... GONE TO LUNCH...BACK IN ONE HOUR!

PAUL TEMPLE
by Durbridge & Mendoza

SORRY TO DISTURB YOU, SIR, BUT SUPT. GARROW WANTS TO TALK TO YOU—URGENTLY. I'VE GOT THE CAR OUTSIDE—YOU CAN SPEAK TO HIM ON THE RADIO

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE SPEAKS TO SUPT. GARROW ON THE POLICE RADIO...
YES, SUPT.? OH, THE METAL SAMPLE I SENT YOU?
06

YOUR THEORY WAS RIGHT. IT MATCHES THE METAL OF THE MURDER WEAPON—A FAIRLY UNCOMMON INDIAN AMALGAM OF SILVER AND COPPER. WHERE DID YOU GET IT, TEMPLE?



PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE ONCE AGAIN QUESTIONS MRS. FREEMANTLE...
08
I'M EXTREMELY SORRY TO BOTHER YOU AGAIN, BUT THERE HAS BEEN WHAT THE CRIME REPORTERS CALL AN IMPORTANT DEVELOPMENT
I'M DEAR MANN, I'M AS ANXIOUS AS YOU ARE TO CLEAR UP THIS GRIM BUSINESS...

I BELIEVE MISS FARSON-BYRNE WAS DUE TO RETIRE THIS TERM—THEN DECIDED TO STAY ON FOR FIVE MORE YEARS. YOU WERE TO HAVE SUCCEEDED HER?
I THINK THE SCHOOL GOVERNORS HAD THAT IN MIND

THAT WOULD HAVE MEANT A CONSIDERABLE INCREASE IN YOUR SALARY, MRS. FREEMANTLE?
IT WOULD... BUT... GOOD GOD! ARE YOU ACCUSING ME OF MURDERING MY DEAR FRIEND MONICA?

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SUPERMAN by Siegel & Shuster

MYYZTPLK—THAT MUD WAS YOUR LAST FLING!
TEE-HEE—SO YOU SAY, SUPER! PARDON ME WHILE I TAKE THE AFTERNOON OFF!
OOPS! SAY—WHATSA MATTER, CHIEF? THE KITCHEN ON FIRE?
NO—BUT SUPERMAN IS!
E-E-EEE!
GOOD-BYE, SUPER! HELLO, SOUP!
YOW!!
THE DIZZY IMP! IT'S IMPOSSIBLE TO LAY HANDS ON HIM!
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I TELL YOU HE JUMPED IN THERE! I SAW HIM WITH MY OWN EYES! TAKE ME AWAY!
EASY, BROTHER! YOU'RE ALL RIGHT. I SAW IT TOO!
YOO HOO, SUPER! LOOKING FOR ME?
MR. KLPTZYXM, I PRESUME?
LET ME OUT OF HERE!
HA-HA! SAYING MY NAME BACKWARD TO MAKE ME REPEAT IT AND BE WHISKED BACK TO THE FOURTH DIMENSION! OH NO YOU DON'T!
ANYWAY, THERE'S NOTHING LIKE TRYING YOU POP-EYED PANIC-MONGER!
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MAYBE I CAN'T LAY HANDS ON YOU, BUT WE STILL FIND A WAY TO MAKE YOU SAY YOUR NAME BACKWARD SO YOU'LL BE WHISKED BACK TO YOUR OWN DIMENSION!
YSK! A FINE WAY TO TREAT A REFUGEE!
YOU KNOW THE KING OF THE FOURTH DIMENSION IS AFTER MY HEAD FOR OWING HIM A HOT-FOOT, AND YET YOU'LL TRY TO SEND ME BACK! YOU'RE MORE YOU BEASTS! YOU CRUEL MAN! TEE-HEE!
WHAT ARE YOU DOING UP THERE? WHAT DO YOU MEAN BY STARTING A PANIC AND SCARING AWAY THE CUSTOMERS?
IT'S HIS FAULT, BOSS—HE'S BEEN PICKING ON ME!
THAT'S RIDICULOUS! I'M RUNNING A DECENT BUSINESS! YOU'RE FIRED!
BUT, BOSS—YOU CAN'T DO THIS TO ME! I JUST LOVE TO COOK!

SEE! WHAT YOU'VE DONE! YOU'VE GOT ME FIRED!
YOU'VE ONLY YOURSELF TO BLAME. YOU COULDN'T STAY OUT OF TROUBLE EVEN TO KEEP A JOB THAT YOU'VE LEARNED TO LIKE!
I DON'T CARE! I'LL GET A JOB AS CHEF IN SOME OTHER RESTAURANT.
THAT'S WHAT YOU THINK! YOU CAN'T STOP ME FROM COOKING, YOU BIG LUG!
WHEREVER YOU GO TO APPLY FOR A JOB, I'LL BE AT YOUR SIDE TO TELL THE MANAGERS WHAT A MENACE YOU ARE!
I SEE!
SUPER, YOU'RE JUST INVITING ME TO TURN THIS TOWN TOPSY-TURVY! VERY WELL! I DECLARE WAR ON YOU!!
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EXCLUSIVE FEATURES IN

The Menomonee Falls Gazette

SO YOU'RE GOING TO TURN THIS TOWN TOPSY-TURVY BECAUSE I WON'T LET YOU GET ANOTHER JOB AS A CHIEF, EH?
THAT'S RIGHT! I'M DECLARING WAR ON YOU, SUPER.!
SINCE YOU PUT IT THAT WAY - HOLD IT, WAIT,! LET'S TALK THIS OVER,!
POP!
(-BETTER LET HIM BE A CHIEF AND LIMIT HIS DEPREDATIONS TO ONE AREA - AT LEAST UNTIL I FIGURE HOW TO SEND HIM BACK TO HIS OWN DIMENSION. BUT- WHERE IS HE?-')
THE VERY THING FOR STARTING MY WAR AGAINST SUPERMAN!
ONEY'N
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DROLL SUGGESTION, THAT AD. I'LL OPEN MY WAR ON SUPERMAN WITH AN AERIAL ATTACK! A SWARM OF BEES THAT BUZZ AND STING SHALL STRAFE THIS CITY'S DWELLERS DIZZY!
QUALITY
ONEY
THE HIVE TO YOU
I MUST FIND MXYZTPLK AND ASSURE HIM I WON'T INTERFERE WITH HIS GETTING A CHIEF'S JOB— BEFORE HE DOES SOMETHING DRASTIC!
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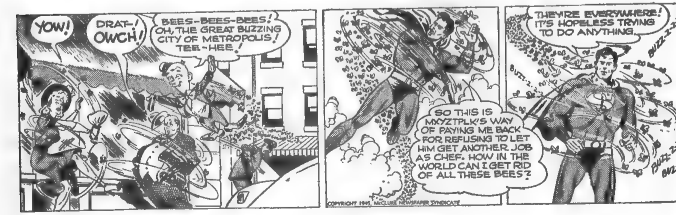
FOR CHAPPED SKIN! DANDRUFF! INSECT BITES! ALSO MAKES A PERFECT FOINTURE POLISH! ONLY A QUARTER A BOTTLE!
AH— A SUFFICIENT CONCENTRATION OF THE LOCAL YOKELRY TO BEGIN MY ATTACK

OW! I BEEN STUNG!
WHAT DO YOU MEAN, STUNG! HANDY-LOTION IS WORTH DOUBLE THE PRICE! I GROW HAIR ON A BILLIARD BALL!
BEES! MILLIUNS OF 'EM!
HOLD IT, FOLKS! THIS HERE PRODUCT IS JUST THE THING FOR INSECT BITES!
YOW!
IF I DON'T FIND THAT FOURTH DIMENSIONAL MENACE SOON, TROUBLE'S SURE TO - FUNNY - WHAT'S THAT BUZZING SOUND?


YOW!
DRAT- OWCH!
BEES - BEES - BEES! OH, THE GREAT BUZZING CITY OF METROPOLIS! TEE - HEE!
SO THIS IS MXYZTPLK'S WAY OF PAYING ME BACK - FOR REFUSING TO LET HIM GET ANOTHER JOB AS CHIEF. HOW IN THE WORLD CAN I GET RID OF ALL THESE BEES?
THEY'RE EVERYWHERE! IT'S HOPELESS TRYING TO DO ANYTHING
BUZZ
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October 1981

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- ☐ STARSLAYER #1 - D [delayed]

- ☐ ACTION COMICS #527
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- ☐ WORLD'S FINEST COMICS #275

- ☐ HEAVY METAL #56 [V5#8]
- ☐ NATIONAL LAMPOON #140 [V12#40]

Note: Books marked "D" are Direct Sales Only

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- ☐ MARVEL TALES #135
- ☐ MARVEL TWO-IN-ONE #83
- ☐ MARVEL
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- ☐ MICRONAUTS #37
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- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #62
- ☐ POWER MAN AND IRON FIST #77
- ☐ ROM #26
- ☐ THE SAVAGE SHE-HULK #24
- ☐ THE SAVAGE SWORD OF CONAN #71
- ☐ SPIDEY SUPER STORIES #56
- ☐ STARBURST #38 - D
- ☐ STARLORD #1 - D
- ☐ STAR WARS #55
- ☐ THOR #315
- ☐ THE UNCANNY X-MEN #153

Warren Coming Comics

Jim Stenstrum is the new editor at Warren, and he will be overseeing all the comics magazines.

EERIE No. 127, December. This issue features "King of the Jungle" by Will Richardson, Rich Margopoulos and Rudy Nebres; "Reuben Youngblood" by Budd Lewis and Howard Chaykin; "Merlin and the Last Sorcerer" by Lewis and E.R. Cruz; and "Haggarth" by Victor de la Fuente. Nestor Redondo did the cover. [9/29]

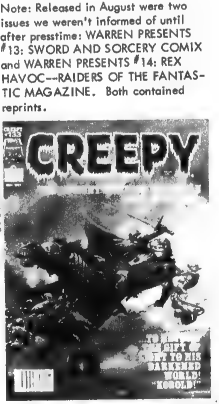
CREEPY No. 133, December. In this issue: "Junior" by Will Richardson, Tim Moriarty and Abel Laxamana; "The Dead Remember" by Bruce Jones, and Martin Salvador; "Send In the Clowns" by Michael Fleisher and Fred Carrillo; "Savage Cargo" by Alabaster Redzone and Paul Neary; and "Space Force Five" by Rich Margopoulos and Herb Arnold. Jeff Easely did the cover. [10/6]

VAMPIRELLA No. 101, December. [10/6]

FAMOUS MONSTERS OF FILMLAND No. 179, December. [10/13]

1994 No. 22, December. [10/13]

Note: Released in August were two issues we weren't informed of until after presstime: WARREN PRESENTS #13; SWORD AND SORCERY COMIX and WARREN PRESENTS #14; REX HAVOC--RAIDERS OF THE FANTASTIC MAGAZINE. Both contained reprints.



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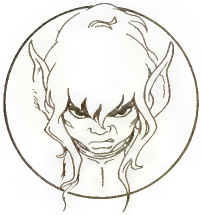

The Elfquest Gatherum is both a souvenir album dedicated to one of fandom's most popular series and an indispensable reference guide filled with facts and background information about the lives and times of Wendy and Richard Pini and their elves. Anyone who has ever read *Elfquest*, whether casually or devotedly, will find *The Elfquest Gatherum* a fascinating collection of art and articles, a feast for the eyes that includes much food for thought.

• **THE ELFQUEST YOU NEVER SAW** by Wendy and Richard Pini. When the Pinis were looking for a publisher back in the early days, they made up a sample package of character designs, story scenes, and background information to submit to likely prospects. The package makes its first appearance here, and nowhere else is the evolution of *Elfquest* from raw idea to finished product so clearly shown.

• **HEMBECK** by Fred Hembeck. One of the most perceptive and witty commentators on the comics scene takes a look at *Elfquest*, illustrated in his own inimitable style, accompanied by Wendy's hilarious reply, printed here for the first time.

• **A CONVERSATION WITH WENDY AND RICHARD**—Gary Groth and Dwight Decker team up to interview the Pinis in a follow-up to the interview in *The Comics Journal* #63. Groth asks about their working relationship, Decker probes the underlying concepts of *Elfquest*, and Wendy and Richard are at their ebullient best.

• **THE ELFQUEST GLOSSARY** compiled by John C. LaRue, Jr. One of *Elfquest*'s most enthusiastic readers tirelessly combed the first nine issues for names and terms, and assembled them in alphabetical order with ample definitions. The result is so complete that even Wendy and Richard may end up having to refer to it.

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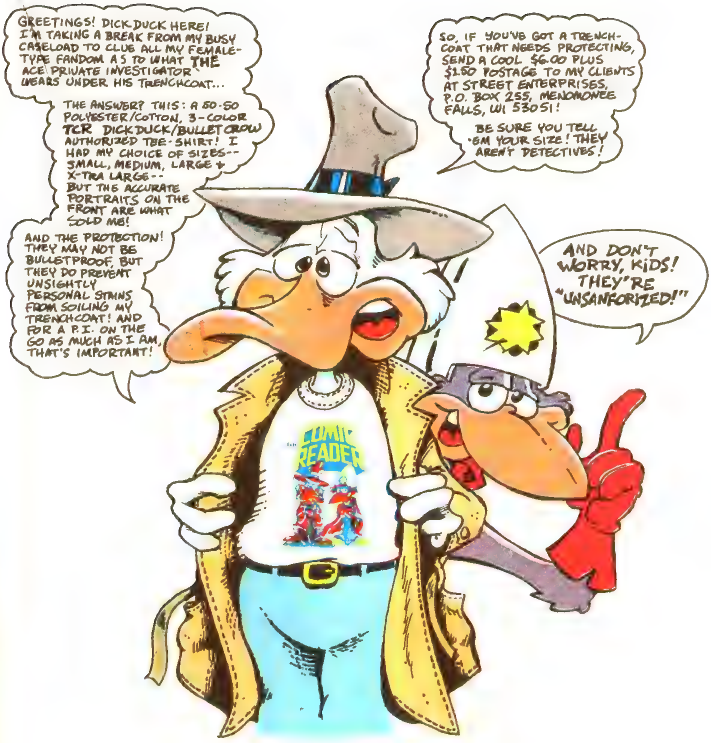
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European Comics

#15: SERIALIZATION AND NARRATIVE TECHNIQUE: LELOUP AND THE ADVENTURE STRIP

By Paulette Carroll

In the last installment, we saw how the author of what we defined as the "integrated strip," exemplified by Hergé's TINTIN, can draw for his episode transitions on the three basic elements of comedy, human interest, and suspense, which are abundantly and constantly present throughout his opus. However, many comics are built almost exclusively on one or two of these levels, and their authors face a different kind of challenge as they try to compose a strip which will read equally well in serialization and in album format. Such is the case of the typical adventure series YOKO TSUNO by Leloup, which will serve as our example today, and which combines suspense with the human interest element of a fascinating alien civilization.

Not that humor is totally absent from Leloup's work -- or, for that matter, from any good adventure strip which comes to mind. But it is definitely accessory -- not, as in the case of Hergé, one of the mainstays of the strip's appeal; a seasoning rather than a staple. Similarly, in ASTERIX, it is suspense that plays a relatively minor role. The plot may become extremely involved in some albums, but in the manner of a situation comedy's tangled web, it is spun primarily as a support for comedy and satire, not for its own sake. There are few, if any, points at which we are genuinely alarmed or mystified about the fate of the characters or their quest; mostly we are curious to find out what new punchline that master joke-teller Goscinny is driving at. Indeed, some of the most complicated set-ups turn out to be nothing more -- nor less! -- than the comic strip equivalent of a shaggy dog story. As for the "human interest" element of ASTERIX, we have already commented extensively enough on its absence. Indeed, Goscinny's and Uderzo's satire feeds exclusively on the cliché, that is to say on what is already common knowledge for the audience, and the degree of commonality ranges all the way from universal feelings and ideas about human nature to the most narrowly topical tribal inventory of a particular time and place. Their consummate skill over the ENTIRETY of that range explains both the strip's great international success AND its very special appeal to its original audience. Since the latter level is not accessible to readers who are not thoroughly familiar with French

Uderzo treats the French public -- and others in the know -- to a caricature of right-wing politician Chirac in OBELIX AND CO.

culture, I have tried occassionally in this column to act as an interpretor, but the fact remains that there is more than enough to ASTERIX to make it immensely enjoyable even if you don't know that Caius Saugrenus, the economics wiz of OBELIX AND CO. is a caricature of right-wing presidential candidate Jacques Chirac, or that the French identify with both the Gauls and the Romans -- to go from the most trivial to the most important type of national in-joke. In any case, ASTERIX does not aim to present the reader with anything new but, perhaps more ambitiously, to give him a fresh outlook on the most shopworn of material.

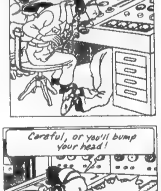
Not so YOKO TSUNO, which plays simultaneously on three main levels of realistic exotism, all meticulously researched and very convincing. Two of them are drawn from the world as we know it: the title character is a) a Japanese, whose cultural background plays a large role in the story; b) an electronics expert, whose highly specialized technical knowledge is constantly drawn upon. Leloup neither fudges, nor shrinks from "talking above the kiddies' heads" -- and the presence of the two verifiable elements of geographical and intellectual exotism in his strip reinforces the authority with which he is able to present the third, entirely fictional element: the made-up extraterrestrial society of the VINEENS. From the beginning, Leloup establishes himself as an author who has done his homework, and who knows how to present it in an interesting manner.

Thus, we have in Leloup's case, as opposed to Hergé's, not only two new publishers, with different standards from those of "Tintin" and Casterman -- not only a new genre, adventure -- but most importantly, a reduction from three main elements in the strip to just two. All of these factors will change again when we move to the question of episode composition in ASTERIX, where realism of background and suspense are either nonexistent or totally subservient to the needs of comedy, which the authors repeatedly proclaimed to be their only aim.

The impact of these factors on the narrative techniques of seriafization rests on a very simple principle. If it is not a fairly constant element of your strip, you can't use it in an episode transition, or it will seem contrived. This will be particularly obtrusive to the installment reader, who will feel cheated by a gratuitous "teaser" too obviously and too exclusively engineered to make him buy the next issue. But it is also a problem in album format, where the rare gags (in the case of YOKO) would seem spaced with mechanical regularity, rather than in response to the internal needs of the narration, thus interrupting the smooth flow of the story.

Accordingly, though he makes occasional use of comedy, Leloup religiously avoids it in the first and last rows of an installment. The tension, which is unusually high in the strip anyhow, is allowed to build up to the words "to be continued" without interference, and what relief is brought

An example of an unthinkable transition in the pure adventure strip: suspense flows into comedy between episodes of Hergé's DESTINATION MOON



by the opening of the following episode is never comic. Ending on a note of alarm or surprise (often impossible to distinguish in the absence of the next panel), his episodes begin invariably with the corresponding satisfaction of curiosity or resolution of crisis. This makes the suspense the reader experiences between installments both more intense and more narrowly focused than in TINTIN. Hergé's transitions offer more variety and more complexity; the speculation they engender is richer and less anguished. But then, it is a general characteristic of the pure adventure strip to offer more punch and less breadth; it is to a work such as TINTIN what a laser (which Yoko naturally handles with great skill) is to a beacon.

Since Leloup's kind of strip is so heavily dependent on its plot for structure, it is impossible to appreciate narrative technique in LE TRIO DE L'ETRANGE without knowing the story. I have chosen this introductory episode, the first in what is now a multi-album series, in part because it requires no knowledge of previous adventures to be appreciated. Here, then, is a brief summary of the plot of TRIO:

On their way home late at night from their jobs as producer and cameramen for a TV studio, Yoko's soon-to-be sidekicks Vic and Pol catch the heroine in the act of breaking into a high-security electronics lab. It turns out she was doing so at the request of the owners, to test the alarm system. She is a brilliant young expert, hoping to find research work in Europe, and doing odd jobs in the meantime. Vic offers her one: sound technician for a TV program about a mysterious river which drains into a cave and never re-surfaces. She accepts, and the trio is off on the first of its many adventures.

The first meeting of the main characters on page eight of Leloup's TRIO

It turns out that the river is used by a high-technology extraterrestrial society which settled in a huge artificial cavity within the earth's crust... 400,000 years ago, after a two-million-year flight from their doomed home planet in another galaxy. The skeleton crew responsible for settling them in then joined the rest of the travellers, and were once more frozen into suspended animation by a giant computer, called "the Center." Only recently, after completing its task of adapting them to the biological conditions of Earth, did the Center begin to revive its charges, the vast majority of whom are still in hibernation.

Yoko and company are welcomed by Khâny, one of the leaders; soon

Khâny outfits Yoko with an automatic translator as she takes charge of the human visitors

the latter has to protect her human friends against the evil Karpan, the aliens' security chief. But that conflict is overshadowed when Yoko and Khâny discover that the REAL villain is... the all powerful Center, who has acquired an evil personality over the eons. (TRIO came out in "Spirou" in May of '71, and there may be some influence from Kubrick's tremendously successful 2001: A SPACE ODYSSEY.) The rest of the story is concerned with Yoko's battle against the giant computer (foiled in its brain-scanning efforts by ancient Japanese techniques of mental discipline) and, after that, with a final alarm as the sore Karpan tries to sabotage the entire installation.

It is discovered that the artificial underground air contains a gas which could be fatal to humans in the long run. Yoko, Vic and Pol are returned to the surface by a grateful Khâny and her people, the river is allowed to do the same, and the final frame shows Yoko against the sunrise, looking pensively into a luminous, magnetic, glass-like sphere Khâny has given her as a means of communication, wonder-

Khâny hands Yoko a mysterious farewell present

ing whether they will ever return to the world of aliens.

Of course, they will.

The story was serialized in "Spirou" in eighteen episodes, i.e., about four-and-a-half months of weekly issues. The chaptering went as follows (figures indicating the number of pages in each consecutive installment):

6-2-4-2-3-2-2-2-2-3-2-2-2-2-2-3.

It is immediately obvious that, while Leloup allows himself both more scope and more flexibility than Hergé with his one-page micro-routine, the episodes of YOKO are still quite short and fairly regular in size, with the vast majority, thirteen out of eighteen, being only two pages long. In fact, Leloup's rhythm is far more typical of contemporary serialization practices in the large francophone weeklies than Hergé's. Of course, we are talking here exclusively about what might be called the comic "novel," a story of forty to seventy pages which forms an indivisible whole. Although many albums have been published which collect smaller units, from one-page gags to independent "maxi-chapitres," e.g. CUBITUS and some of the SCHTROUMPFs or SMURFS stories, those are more akin to anthologies of short stories which are not really originally "serialized," but simply appear in the weeklies as discrete pieces.

The REAL serialization of a novel such as TRIO is arranged by mutual consent between the author(s) and the magazine, with both artistic and editorial imperatives taken into consideration. The common goal is to create a following which will later lead to the successful publication of an album.

Editorial guidelines do not vary much. The magazine has to be convinced that the story will work well in album-format; that it is not excessively dependent on the forced interruption of reading which the serialization will provide. Conversely, it is also looking for a chaptering technique which will help its sales. And the first and most important consideration here is that there should be no interruptions. A week is already a long time to wait for a story parcelled out in such tiny morcels; it is unrealistic to expect either the writer or the reader to make the suspense last two or three times that long. Like the proverbial fish and visitors, cliff-hangers spoil fast. Or so the editorial wisdom of the weeklies has it.

But why not try larger, more self-contained episodes? This has been done. In fact, the "maxi-chapitre" we talked about before covers two rather separate techniques under the same name. Sometimes

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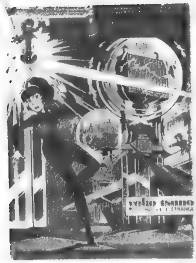


The cover of "Spirou" advertizes the initial installment of the new series rather more dramatically than Dupuis's later album cover

the label is applied to truly complete short stories, as mentioned above; though they may contain reappearing characters, and like the albums, build on previously established situations, they stand on their own and end with the complete resolution of all the plot elements (save for such trusted old standbys as the inconclusive death of the villain, who may be resurrected for a later adventure). But the term "maxi-chapitre" has also been applied by the magazines, more properly, for genuine "to be continued" episodes of adventure stories. This kind is a hybrid: it is different from the complete story in that it introduces more material than it resolves , and from the short installment in that some elements are introduced AND resolved within the same episode.

It is only in contrast with the structure of these other units -- the whole novel of which it is a part, and the serial maxi-chapitre -- that the mechanics of short episodes such as TRIO's can really be understood. Both the short episode and the maxi-chapitre will resolve some of the plot elements introduced in the previous installment and raise new ones. The novel as a whole does NOT leave any such untucked ends; if its ending raises any questions at all, they will be of the vague, quasi-philosophical nature exemplified by TRIO, an interesting thought which will leave you daydreaming rather than chewing your nails. But no major element of the plot is ever introduced AND resolved in the same episode of a strip such as YOKO. First, there just isn't room to do justice to such an undertaking in two pages; second, and most importantly, it runs counter to the traditional European concept of the way a weekly serialization should be structured. The fact that this is the dominant consideration is illustrated by the absence of internal resolution in such episodes as TRIO's six-page opening, which is certainly long enough to allow it; indeed, that comes within the lowest reaches of the maxi-chapitre range of length. Thus, if each letter stands for an element of the plot, the first time for its introduction, the second time for its resolution, a very simplistic mapping of the short episode technique of narration would read a, ab, bc, cd, etc.... while the maxi-chapitre sequence would read aba, bcdc, defe. The crucial structural difference, then, is in whether you will find the same letter twice in the same sequence or not. The maxi-chapitre picks up what was left dangling by its predecessor, introduces and resolves new material, and spins another dangling end. The short episode does only the first and the last of these things.

Naturally, a thousand other things are going on at the same time, but the structural pattern DOES hold true. It can be illustrated with any random pair of episodes in TRIO -- for instance, #13, in which Yoko is to be "brain-scanned" by the Center (a), and #14, where we find that she managed to hide her thoughts from the computer (a), but are next alarmed by the presence of a mysterious intruder while she is on guard duty (b). While #14 further explores the feelings of the characters, the workings of the alien civilization, etc., nothing else actually HAPPENS in it, which thus shows the characteristic ab structural pattern of the short installment.

There is another interesting and important difference between the latter and the maxi-chapitre, and that is the time-frame of the resolution. Though the maxi-chapitre leaves some questions unanswered, it never ends on a real cliff-hanger -- i.e. on a situation which will HAVE to be resolved one way or another from within a few seconds to within a few hours. Thus,

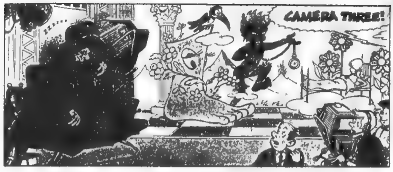
The Center tries to read Yoko's brain for the cliff-hanger of installment #13; after resolving this, #14 ends with this mysterious intrusion

the introductory maxi-chapitre of Aidans's LES PANTHERES ends when the threee main characters decide to turn their backs to the past and seek adventure together in Paris. We are naturally curious to see what will happen, but hardly panting. This more leisurely, low-key suspense corresponds to a different order of magnitude in both real and fictional time-lapse. In REAL time, we will have to wait weeks and weeks for the next episode. In FICTIONAL time, there is also going to be an uneventful hiatus while the heroines pack, make their goodbyes, and locate the garret we find them renting at the beginning of the next episode. THIS NEVER HAPPENS WITH SHORT INSTALLMENTS. There is NO time-lapse in the fictional world between the last frame of one episode and the first frame of the next. They are as continuous as any two frames within an installment; indeed, often much more so. For if an "intermission" is needed, the author is careful to position it WITHIN the installment. The episode break has to be as frustrating, and, in a certain sense, as ARTIFICIAL as possible. The underlying principle, then, seems to be that fictional time MUST remain totally suspended for the span of a week, and CAN remain so ONLY

for the span of a week.

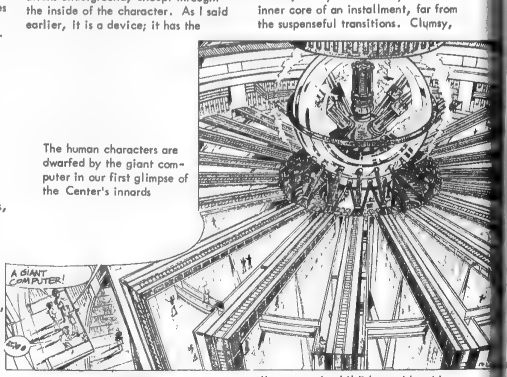
The most casual glance at the contrast between the ab, bc, and the bcdc, defe patterns shows how much longer the second type of chapter has to be, and how much faster it will exhaust a story. Along with the lesser intensity of its suspense, this explains its relative lack of popularity among magazine editors. Obviously, it is less well-suited to the publishing format of a weekly, where it has remained a minority practice. The advantages it DOES have for an editor, however, are security and flexibility. Stories such as YOKO are run before they are completely drawn. Individual editors vary in their backlog requirements -- the number of completed pages they demand before they will begin serialization. But obviously, an interruption in publication is a major (and rare) catastrophe. We have already mentioned the case of "Tintin" versus Jacobs, when the author's failure to keep on schedule with MORTIMER VERSUS MORTIMER triggered an avalanche of letters of protest. The practice of maxi-chapitres avoids this problem. One can reasonably ask the author to furnish a whole episode at a time, and a scheduled installment can be postponed without anyone noticing. Still, it is the weekly serialization which lends itself best to the internal rhythm of a continually eventful, truly breathless adventure story; thus the needs of the editor and those of the author mesh harmoniously in the serialization of a good yarn such as TRIO.

What Leloup has done with that "flexibility within constraints" situation will illuminate the artistic issues of serialization better than any theoretical considerations. First, he makes use of his latitude to give us an introduction which is almost of maxi-chapitre length, and covers all of the first paragraph of my synopsis. Yet, it is truly an introduction, for the adventure has just barely started at its conclusion -- in spite of the fact that Leloup has used up to 15% of his total number of pages. The explanation is simple: he is dealing with brand-new characters, and devotes almost the entirety of this first episode to the exploration of their basic traits -- their foibles and virtues, their origins, their interests. This is extremely important to the European reader, used to forming long-term friendships with characters whose complexity and continuity is helped by the ongoing and visible presence of their original creators. Here again, the expository needs of the author and the concerns of the editor complement each other. From the very start, the relationship between the three main protagonists is established on a solid foundation. Yoko, brilliant, full of initiative and ideas, is always the first to think of things, always on top of the situation -- but also used to being slightly out of place in a culture so different from her own, a trait which will later give depth and credibility to her superior ability to understand and deal with alien beings. One of the devices Leloup uses to introduce us to those characteristics is the incident of the break-in, which the more alert reader might have born in mind when I said that no one major plot element was ever introduced and resolved in the same installment. In fact, this incident has nothing to do with the plot -- i.e. with the events of the rest of the story. This is a very different situation from what we commonly find in MODESTY BLAISE, where we can trust O'Donnell to introduce nothing without ulterior motives: if the opening "happens" to catch the heroes practicing parachuting, or quarter-staff fighting, we can count on a later development in which these specific skills will be critical. Conversely, what Yoko did in that lab, what she proved and found out, is never brought up again, and is not in the least connected to the story of what happens with the aliens underground, except throught the inside of the character. As I said earlier, it is a device; it has the



Pol sleeps at the camera during the filming of a documentary on sleep

FORM of a plot element, but not its substance; it is not introduced because of plot considerations, but is totally subservient to characterization. The one important thing about it is that it gives us our first glimpse of Yoko: mysterious, ingenious, strange, highly intelligent, easily mistaken for a dangerous character as she intrudes symbolically into a space where she is both wanted and unwanted: a foreshadowing of her intrusion into the domain of the aliens and her more general position as a foreigner among friends. Pol, on the other hand, is the comic sidekick who falls off his camera-stand on page one when a loud order from Vic wakes him up in the middle of a documentary on sleep. (Leloup doubles this verbal irony with a visual one: as Pol snores, the stage backdrop shows a rather startling, "eye-opening" set of surrealist images, complete with that perennial surrealistic object, the watch.) Pol is always the last to get the message, the one who trips, who provides the strip's sparse comic relief -- always, of course, safely tucked away in the inner core of an installment, far from the suspenseful transitions. Clumsy, ill-tempered, childish, and lovable, Pol also brings to his dealings with



The human characters are dwarfed by the giant computer in our first glimpse of the Center's innards

le trio de l' étrange

par roger leloup

À CE JEU TU NE FAIS PAS LE POIDS!
ATTENDS, CANAILLE VOICI DE QUOI LE FAIRE!
KLONK
AÏE!
JE VAIS TE...!?
POK
FAUT ÊTRE JUSTE À CE JEU-CI IL FAUT SON POIDS!
PLAF
TOI LA FILLE À LA PEAU JAUNE TU VAS PAYER POUR TOUS LES AUTRES!
AH! VOUS N'AIMEZ PAS LE JAUNE!
C'EST POURTANT.
MA COULEUR PREFEREE!
C'EN EST TROP! TU VAS DISPARAÎTRE!
NON!

This page of fast-paced action is full of potential cliff-hangers

the aliens that trace of provincialism which exorcises the reader's own... specist prejudices, and gives the author an excuse to explain cultural and technological differences and to make a case for intergalactic tolerance. Vic's main role is to keep Pol in line, as seen from the very start; Yoko will usually be too busy to mind the kid and mitigate the damage. In fact, the trio's dynamics are partly modeled on those of the traditional family, with Yoko in the command role of the father, Pol as the lovable little "menace," and Vic as the indispensable but definitely subservient helpmate.

After this "foundation episode," a standard two-page installment has the heroes preparing to dive in the river; their third appearance, however, goes back to the longer four-page spread because it constitutes the reader's introduction to the underground society. Once again, contents determine length. This completes the exposition, allowing Leloup to settle comfortably into the normal two-page routine of the large francophone weekly for the remaining fifteen episodes of the serialization. The three exceptions which bring the total number of pages to the 45 of album standards are only SLIGHT variations (three pages instead of two), motivated by the internal textual or graphic necessities of the narration. They involve the fifth installment, establishing the Karpan/Khâny conflict and the society's origins (which takes a lot of text); the eleventh (introduction to the Center, which demands larger panels and consequently more space, because of its awesome literal and symbolic scale), and the concluding episode. The latter has to contain not only the final resolution (there's no lack of suspense at the end of #17, when Yoko demands the freedom of her group, and refusal could mean their death!), but also the opening to future adventures I have already mentioned.

How does Leloup manage to make the collected episodes read smoothly? How does he avoid having the cliff-hangers seem contrived in their positioning? In a fast-paced, pure adventure strip such as this one, the problem is much simpler, and does not require the same degree of consummate artistry we have observed

YES YOKO, YOU GUESSED CORRECTLY: I AM OF EXTRA-TERRESTRIAL ORIGIN... AND YET MY RACE HAS BEEN ON THIS PLANET LONGER THAN YOURS! WHAT I AM ABOUT TO TELL YOU TOOK PLACE BE-FORE MAN'S APPEARANCE ON EARTH! AND YET, AS FANTASTIC AS SOME OF THESE EVENTS MAY SOUND TO YOU, THEY ARE QUITE FRESH IN MY MEMORY, BECAUSE... I HAVE LIVED THROUGH THEM!
IT ALL BEGAN EONS AGO, IN A GALAXY TWO-MILLION LIGHT YEARS AWAY FROM EARTH...

Leloup ends his fifth installment with this curiosity-teaser

in Hergé. Basically, the answer is "simply" to spin a good, densely-written yarn, and the episode transitions will almost take care of themselves. There is so much action in TRIO that Leloup can easily leave us with a cliff-hanger at almost any point without its looking artificial. On page fifteen, for instance, Yoko is placed in immediate, serious physical danger just before the words "to be continued"; but any number of panels on the SAME page would have made creditable cliff-hangers just as well, particularly the last one in the second row, where she is also attacked. The intensity of the physical action can be appreciated without translation, but the text DOES add to the tension, particularly at the two critical points mentioned, where Karpan says, first "You, the yellow-skinned girl, you're going to pay for all the others," and finally, as he reaches for his disintegrator, "This is too much. You're going to disappear." (In the opening panel of the next installment, Khâny deflects the deadly ray.)

Thematically, there are two types of episode conclusion in TRIO, as well as in countless other European adventure strips. The action cliff-hanger we have just illustrated, and what might be called the curiosity-teaser. A good example of the latter occurs at the end of installment five, when we are left with Khâny's extremely intriguing statement about her origins: "Yes, Yoko, you guessed correctly: I am of extraterrestrial origin... and yet my race has been on this planet longer than yours! What I am about to tell you took place before man's appearance on earth. And yet, as fantastic as some of these events may sound to you, they are quite fresh in my memory, because... I HAVE LIVED THROUGH THEM."

We must wait for the next issue for an explantion of these events and youthful-looking Khâny's extremely puzzling two-million-year-plus memory.

It is interesting to note another key difference between this type of transition and the action cliff-hanger. Not only is our emotion one of intense curiosity, rather than fear or concern, but also, it is not ABSOLUTELY NECESSARY for the author to deliver a quick resolution. There is no way to draw out the suspense as Karpan reaches for the ray-gun, but here, in theory at least, Leloup could postpone the explanation for as long as he chose, by interrupting Khâny. He does not do so, of course. This kind of delaying is fairly common in a strip such as TINTIN; we saw an example of it last time, when Hergé used the deafness of Calculus to slow down the delivery of a much-awaited explanation. But then, comedy and suspense are constantly blended in the integrated strip. In a pure adventure story, the introduction of delays at such a point, particularly comedy delays, would seem gratuitous and be very irritating. YOKO relies on the sustained swiftness of its rhythm; TINTIN on diversity of moods and the attendant complexities of its pace. And so, although Leloup COULD postpone delivery, the reader, who has at least unconsciously absorbed those narrative principles, knows that he will not do so.

Not all action cliff-hangers focus the reader's concern as clearly as Karpan's attack on Yoko, of course; some present an alarming event of unknown significance, such as the red light on the dashboard of the transporter which obviously frightens the one person who knows what it means: Khâny. But the cliff-hanger's hallmark is to worry us, while the teaser merely intrigues us. The alternation of those two basic emotional chords provides a sort of identifying signature for the strip, for if Leloup is a master of the breath-taking plot, he also relies heavily on the type of reader-appeal provided by his elaborate, well-researched science-fiction speculation, which makes the teasers so very effective. Granted that the distinction between the two types of ending is not ALWAYS absolute, the pattern for TRIO reads as follows:

Installment number	Length in pages	Type of episode conclusion
1	6	b
2	2	b
3	4	a
4	2	a (Karpan/Yoko)
5	3	b (Khâny's origins)
6 through 10	2	b, a, a, a, b (ends with the Center)
11	3	a
12 through 17	2	b, a, b, a, a, a
18	3	b

a = action cliff-hanger (ten conclusions); b = curiosity teaser (eight conclusions)

Khâny's alarm at the sight of the red light is infectious even though the reader does not know what it means

To be noted particularly is the overall balance of the two techniques, and the final series of cliff-hangers which herald the quickening of pace as the story races towards its conclusion. Note also that the most physical of Leloup's pages (fight with Karpan) is followed immediately by the "talkiest" episode, the one which contains the highest proportion of text: another element of structural balance. See illustrations ten and eleven.

The final ending deserves a little closer attention. The trio does not reach the safety of the surface until the end of the next to last row of the last page. In the last stages of their scampering through the cave, they decided to name their now well-cemented association "le trio de l'étrange" (strange), thus delivering the title punch-line which Leloup kept in reserve all this time. (However, the title is tame and commonplace compared to such Hergé creations as THE BROKEN EAR.) Leloup's true originality is shown in the last row, which I will let the reader savor for himself. This ending is deeply appealing in its slightly self-mocking, yet consummate artistry. Leloup himself draws attention to the less subtle symbolic aspects of his twisted parody of the hackneyed Hollywood sunset, i.e.

I'M COMING, YOKO! YOU'VE HAD BEST OF YOUNG LIVES LOOK AT THE SUN!
FIN
HEY! LOOK!
A REAL HOLLYWOOD BANZAI! THE HEROINE AGAINST THE SUNSET... NO SCRATCH THAT! THE STUPID THINGS RISING
OF COURSE IT IS! WITH A JAPANESE HEROINE, THE STORY HAS TO END WITH...
THE RISING SUN!
IS THE STORY REALLY FINISHED? ONLY THE FUTURES CONTAINED IN THIS CHAOS STARED COULD TELL US. BUT HOW CAN WE READ IT?
FIN

TRIO's masterful conclusion to the Japanese connection. He leaves his reader to discover, or merely experience subconsciously, the deeper, structural symbolism of the rising sun: this is as much a beginning as an ending, and the red orb is a perfectly fitting backdrop for Yoko's concluding remarks. Moreover, the astronomical character of the last frame neatly ties in with the general science-fiction theme of the story: OUR small local star, THEIR vast universe. Or is it the other way around, as the superb graphic effect of the two tangent spheres suggests? As the last survivors of a long-extict civilization, the aliens are now prisoners of the earth, even as we are taking our first steps to the stars. Leloup DOES know how to keep us wondering.

Ecclesiastes 1:2, 12:12

By Gary Ricker

1:2 - "all is vanity," 12:12 - "of the making of books there is no end..."

IN GENERAL

ANIMANIA No. 20, 21. Dave Mruz, 3112 Holmes Avenue South, Minneapolis, MN 55408. $2.00, 4/$6.00.

Formerly MINDROT, ANIMANIA continues to be the fine animation fanzine -- a good, far-reaching companion to the slick (nonetheless excellent) FUNNYWORLD. Both issues spotlight the obscure SCRAPPY cartoons, as well as Jim Korkis's ever-entertaining column, good lettercols and more. I still object to the numerous typos (inexcusable in a quarterly) and crude production values. The zine's only drawback is the lack of a news/coming events column.

BEM No. 33. Martin Lock, 3 Marlow Court, Britannia Square, Worcester, WR1 3DP, England. 5/$12.00 Airmail.

Another less-than-terrific issue of the fine British fanzine. High points are interviews -- a short one with Craig Russell, and a good full-length one with 2000 A.D./DOCTOR WHO artist Dave Gibbons. Lettercol is always meaty -- a recommended zine.

THE BUYER'S GUIDE FOR COMIC FANDOM No. 403. Dynapubs Enterprises, 15800 Route 84 North, East Moline, IL 61244. $1.00, 12/$6.00, 26/$10.00.

Gosh. One of the big-leaguers sends his zine to my attention. Why? You're all subscribers, aren't you? Well, I'm not. Why? Because Alan Light broke a promise to us old timers who jumped ship from the RB*CC years ago. Just a postcard, he said, would secure our free lifetime subscription. No more. Now, if this old fan lives to be 70, he's gonna have to cough up 800 bucks to get TBG every week. Add to this the fact that ad revenue, if averaging the volume in this ish, would equal TWO HUNDRED THOUSAND DOLLARS A YEAR, and you can see why I am no longer gruntled. I am definitely disgruntled. Here 'tis, the comic collector's Bible, King Alan Version. Fine features this time by Terry Beatty, Shel Dorf listens to Wally Wood complain about money, Cat Yronwode has opinions on everything, and Don and Maggie Thompson exude friendliness much like Buck and Juanita Colson did in the immortal SF genzine YANDRO. If you're a comic fan, you need TBG. I am not looking for controversy here, only stating facts. Fandom is not a way of life. It's not a hobby. Twenty bucks would buy me a year's worth of readable Marvels. Fandom is a business.

FANDOM DIRECTORY No. 3. Harry Hopkins, P.O. Box 873, Langley AFB, VA 23665. $7.95.

I carped about the previous edition of FD, feeling it overpriced for a fan phone book. This edition still has those same listings, but I had trouble getting past the first hundred pages. These are filled with good articles on animation (do-it-yourself), fantasy games, a fannish glossary, a listing of fanzines, a convention calendar, pages of amateur press associations (APAs) -- on and on. Recommended to new fans and fans who've relocated great distances -- but Harry, how about a three-dollar TBG-sized tabloid?

IT'S A FANZINE No. 8. Gene Kehoe, 3405 Woodland Avenue #90D, West Des Moines, IA 50265. 55c.

This is the friendly/stormy little monthly publication of the Des Moines Comic Club, featuring brief but caring articles on Warlock, Ditko, Vaughn Bode, Kid Eternity, and a feisty letters section. Lively and entertaining --- and cheaper than a comic.

THE LEGION OUTPOST No. 10. Harry Broertjes, 566 NE 20th Street, Apt. 9, Fort Lauderdale, FL 33305. $2.50

'Way back when -- around ADVENTURE COMICS #300 -- I collected that comic featuring the Legion of Super-Heroes, comicdom's answer to the Mormon Tabernacle Choir, mostly because I found a swell run of ADVENTURES at a school rummage sale. (Shut up, Ricker, you sound like Tom Snyder.) Good interviews here with Roy Thomas, Mike Barr and Len Wein -- with the sad revelation that Thomas has done astrological charts to help plot the ALL-STAR SQUADRON -- as well as a wonderful last word about fanzines from Jay Zilber. A final issue, but here's hoping Broertjes and Zilber will carry their sensibility on to finer fan ventures.

PANELS No. 2. John Benson, 205 W. 80th Street, #2E, New York, NY 10024. $3.50.

The long-awaited second issue features an excellent interview with Carl Barks -- when asked where Donald's nephews came from, he replies: "Well, they came from three eggs." -- as well as excerpts from his fan correspondence, color reproductions of his recent non-Duck art prints and other Barksiana. Alex Toth hand-letters a long and loving tribute to comic book TARZAN artist Jesse Marsh. A splendid, thoughtful zine.

THOUGHT BALLOONS/PITTCON '81. Ben Pondexter, 827 Anaheim Street, Pittsburgh, PA 15219.

THOUGHT BALLOONS is the bi-monthly newsletter of the Pittsburgh

Comix Club -- this ish, Vol. 2, No. 1, is an 11 x 17 folder stuffed with 8 1/2 x 11 fan drawings, mostly. Not much to catch my fancy, but other club pubs are available -- this seems an active, enthusiastic fan region -- you are encouraged to enquire. Pittcon '81 is a well-crafted con booklet with good satire strips, intelligent writing, and a Marshall Rogers interview, with art by him. Very nice at $1.50.

WILDCAT No. 79, 80. 415 W. Brady, Tulsa, OK 74104. $1.00, 4/$3.50.

I'm afraid I maligned this, um, zine last time out. I misunderstood its purpose, thinking it to be a comics/SF fanzine. Not so. I'd guess it to be a "little magazine," with occasional forays into those fields -- and as such, it lacks focus, a theme, a strong editorial hand to bind it together. The incestuous, self-congratulatory air of night school creative writing class is everywhere, and the art runs the gamut from marker-crude to almost-lyrical pencils. I'm trying to think who -- outside the contributors -- would enjoy this.

STRIPS/FICTION

BALD EGO No. 2. Earl Geier, 214 North Hamlin Avenue, Chicago, IL 60647. $1.75.

Earl Geier continues to amaze. Two fine strips by him this outing, one about a future where normal people are hunted by mind-reading masters, another about post-WW3 teen rivals. Earl's strips are, at a glance, rather wordy -- no matter: they're tightly plotted, with believable, involving characters. Too soon to say whether Geier's our next Frank Miller or Roy Thomas -- he IS a fan to watch.

DEADSPAWN No. 3. Joe Treacy, 303 Conway Avenue, Narberth, PA 19072. $6.70.

Here's a wondrous little box of strips and fiction, with pieces ranging from two to six or seven pages long -- I recognize Gene Day, Greg Bear and Marc Hempel -- each on a separate piece of paper. Sounds simple -- but what a production -- some unfold to poster size, some are printed in colored inks, and nearly all seem abbreviated or edited to fit the quirky yet fascinating format. I can't recommend this to you without your seeing it -- maybe your comics shop or club could get ahold of one -- but by all means SEE it; it's a lovely alternative to four-color saddle-stitched fan blather.

ELECTRIC PETE COMIX No. 4. Pete Silvia, P.O. Box 962, Newark, NJ 07101. $1.50.

Punk/New Wave music meets crude, cartoony underground art -- and the result is a flawed but fun stripzine. Lots of energy and enthusiasm, especially in the lead ELECTRIC PETE AND ACOUSTIC PAUL strip, as well as the almost tender final piece on a besotted panhandler. And I'm sorry -- Pete and everyfan -- no more outer space strips, humorous or otherwise, 'til about 1990, okay?

ISMET No. 1. Canis Publications, P.O. Box 182, Gervais, OR 97026. $1.30.

Ismet is a crudely-drawn little cartoon dog trapped in a world he never made, not unlike Howard the Duck, Cerebus, the Thing... This is a very promising start for an 18-year-old artist, and xeroxes of the art for issue two look intriguing.

MUG SHOTS. Fantaco Enterprises, Inc., 21 Central Avenue, Albany, NY 12210. $2.95.

Sixty-some pages of cartoons by NATIONAL LAMPOON contributor John Caldwell. The cartoons range from illustrated puns to laugh-aloud, inspired zaniness. Lots of fun.

PSYCHO COMICS No. 1. Look Mom, Comics!, 351 W. 14th Street, Ste. 20, New York, NY 10014. $1.75.

EC Comics as interpreted by people who never read one? Three blind men describing a Warren Magazine? Seven games of Asteroids, wasted? The pulp-paper equivalent of teen-gore "moon pitchers," as Albert Alligator used to say. How sad and cold the world has become.

SPACE AND TIME No. 54-57. Gordon Linzner, 138 W. 70th Street, Apt. 4-B, New York, NY 10023. $2.00, 4/$6.00.

S&T is the long-running fiction zine -- I'd never seen it before. Fiction zines are held in low esteem in SF fandom, if memory serves -- I enjoyed this very much, especially given the dearth of prozines these days. There are some fine stories here. I hope those of you considering writing careers -- in comics or SF -- will consider subscribing and submitting a story.

STARSLAYERS No. 1. Matt Bucher, 2550 Windgate Road, Bethel Park, PA 15102. 25¢, 15/$3.00.

Main character here is swiped straight from Marvel, and the plot is currently playing at a theatre near you.

WALLACE WOOD SKETCHBOOK II. Available from Bud Plant or Sea Gate Distributors. $6.00 plus postage.

52 pages of Wood's roughs -- going back to his pre-EC days, even further back to his army newspaper hitch. There's a lot of crude, amateur-appearing stuff here -- right along-side fine, pure pencils. An item for die-hard Wood completists.

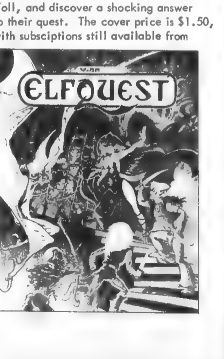
WEIRD FAAN FICTION No. 5. Brooklyn Bridge Publications, Room 303 15 Park Row, New York, NY 10038. $2.00.

Subtitled "Stories of Comic Art and Comic Fans," this is a marvelously entertaining zine, featuring a couple of well-crafted fiction pieces. Oh, there are lapses -- a well-written strip has too many feeble Eisner swipes; sex is introduced to demonstrate writers' maturity, and the side-stapled package seems a tad over-priced. But the fiction! Good stuff about pre-code sweat shops, Overstreet-induced theft, and the natural rivalry of SF and comic fans. Entertaining words to complement this picture-obsessed hobby.

Et Al

Oops! Made a big error last time in Don Rosa's INFORMATION CENTER. His correct address is: KENO DON ROSA, 1752 CHICHESTER AVENUE #1, LOUISVILLE, KY 40205. Get your questions to him now!

ELFQUEST #11 will be released October 9th, and the story it includes is called "Lair of the Bird Spirits," which is set on Blue Mountain, home of the mysterious Winnowill and the other "bird-spirits" of elfin legend. We learn the fate of Strongbow, as well as that of the other Wolfriders captured in last issue's attack, while Cutter, Skywise, Leetah and the elves who were left free after the raid invade the mountain stronghold of the strange bird-riders, battle for the freedom of their fellow Wolfriders, confront the ancient Lord Voll, and discover a shocking answer to their quest. The cover price is $1.50, with subsciptions still available from



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WaRP Graphics for $6.00 for four issues. Their address is 2 Reno Road, Poughkeepsie, NY 12603.

Whitman Coming Comics

Walt Disney CONDORMAN No. 2, December. Part two of the movie adaptation. New. [10/8]

Walt Disney's COMICS AND STORIES No. 493, December. 13 pages are new, 19 are reprint. [10/22]

Walt Disney DONALD DUCK No. 234, December. All reprints. [10/22]

Walt Disney HUEY, DEWEY AND LOUIE No. 71, December. 3/4 new stories. [10/22]

Walt Disney MICKEY MOUSE No. 214, December. All reprints. [10/22]

Walt Disney SUPER GOOF No. 66, December. 3/4 new material. [10/22]

Walt Disney UNCLE SCROOGE No. 191, December. All reprints. [10/22]

BUGS BUNNY No. 231, December. 2/3 new material. [10/29]

DAFFY DUCK No. 137, December. 2/3 new material. [10/29]

FLASH GORDON No. 35, December. All new story material. [10/29]

GRIMM'S GHOST STORIES No. 57, December. 2/3 new stories. [10/29]

LOONEY TUNES No. 40, December. 2/3 new stories. [10/29]

TUROK, SON OF STONE No. 128, December. 2/3 new stories. [10/29]

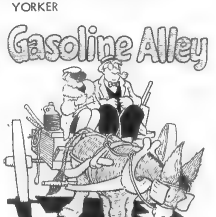
Comic Strip Circus

By Jacob Moraine

Let's try this again. O. Henry wrote the short story "The Ransom of Red Chief," not Mark Twain, as I wrote in the RICK O'SHAY obituary in TCR #192. Thanx and a tip o' Jimmy Hatlo's hat to Mark Prosky for pointing out the error to me.

Since I haven't been able to get out a column for a couple of months, I missed reporting on the National Cartoonists Society's 35th Reuben Awards given back on April 20th. But since no one else reported on them, neither in TCR nor in the other news fanzines, I'll do so even at this late date. And the winners are:

REUBEN: Charles Saxon, THE NEW YORKER



Story Strips: Dick Moores, GASOLINE ALLEY
Gag strips: Brant Parker, WIZARD OF ID
Gag Panels: Bill Hoest, THE LOCKHORNS
Comic Books, Story: Joe Kubert, SGT. ROCK
Comic Books, Gag: Paul Fung, Jr., BLONDIE
Sports Cartooning: Karl Hubenthal, Los Angeles HERALD-EXAMINER
Animation: Dean Yeagle, GNOMES
Illustration: Ronald Searle
Advertising: Jack Davis
Magazine Cartooning: Charles Saxon
Special Features: Sam Norkin, theater caricaturist for New York DAILY NEWS
ACE Award (given to a celebrity who is also a gifted amateur artist):

KUDZU

MAURICE, READ THIS AND TELL ME WHAT YOU THINK BEFORE I MAIL IT — IT'S A LOVE LETTER TO VERANDA!
OF COURSE, MAYBE WORDS ARE INADEQUATE TO EXPRESS THE SINCERITY OF MY FEELINGS ...
SO THAT EXPLAINS THE NOTARY SEAL...
MARLETTE

Oscar-winning actress Claire Trevor
Hall of Fame Gold Key: Milton Caniff, DICKIE DARE, TERRY AND THE PIRATES, STEVE CANYON
Silver T-Square: John Cullen Murphy, PRINCE VALIANT

A surprise feature of the NCS awards dinner was the appearance of Hal LeRoy, who'd starred in the 1935 film version of Carl Ed's long-running strip HAROLD TEEN. LeRoy highlighted the evening's entertainment with an energetic dance performance which got him a standing ovation. Shelly Bruce, who'd played ANNIE on Broadway, also entertained the cartoonists.

And despite Mike Tiefenbacher's assurance that Joe Kubert's award for SGT. ROCK was undeserved since Kubert quit drawing that comic some years back, Kubert earned his plaque by drawing all the covers for SGT. ROCK while he's been editor. [Surely that's not "Story" then, is it? MT] However, didn't the BLONDIE comic book cease publication with the November, 1976 issue? Or has Paul Fung, Jr. been doing BLONDIE comics for foreign markets?

Richard Codor won the Charles M. Schulz Award for promising cartoonists given by the Scripps-Howard Foundation. PEANUTS is syndicated by United Feature Syndicate, a subsidiary of the Scripps-Howard newspaper chain.

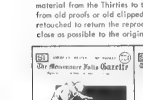
Two-time Pulitzer Prize winner Jeff MacNelly has given up editorial cartooning. Leaving his home base, the Richmond NEWS LEADER, after ten years, MacNelly wants the time to "expand into other creative areas." The parting was amicable, and certainly not caused by money problems, since his editorial cartoon was being syndicated by the Chicago Tribune-New York News Syndicate to one of the largest lists of client papers of any editorial cartoonist. Those papers have been offered the work of twenty-year-old Jack Ohman of the Columbus DISPATCH to replace MacNelly. Ohman joined the syndicate in Fall, 1980. MacNelly will continue his strip SHOE for the Tribune-News Syndicate. It runs in 600 papers.

Doug Marlette has returned to editorial cartooning for the Charlotte OBSERVER and King Features on June 22nd. He was on a year's sabbatical to study at Harvard as the first editorial cartoonist to win a Nieman Fellowship. Adding to his editorial cartooning chores, Marlette has started a daily and Sunday comic strip, KUDZU, which bowed June 15th. The title character is a teenager living in the small town of Bypass, N.C., and dreaming of better things. Interestingly, the strip isn't syndicated by Marlette's syndicate King Features, but by Jeff MacNelly's, Tribune-News. KUDZU is owned by Jefferson Communications, the company MacNelly started to have ownership of his strip SHOE. On this page is the June 26th KUDZU.

The Gazette

The Menamonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each; and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.



CONTEMPORARY (1971–1976) STRIPS:
AMBLER (d, Doug Wildey) #46–94
AMBLER (d&S, Doug Wildey) #95–108
API, 3-G (d, Alex Kaitsky) #165–226
BIG BEN BOLT (d, John Cullen Murphy) #95–126
BRICK BRADFORD (d, Paul Norris) #52–223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schlensker) #52–223
CAPTAIN EASY (d, Crooks & Lawrence) #95–228
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, Williams) #1–120
DICK TRACY (d, Gould & Fletcher) #95–223
DR. KILDARE (d, Ken Bald) #95–223
FAWN (done especially for the GAZETTE, Joe Wehrle, Jr.) #142–161, 163–171, 173–176, 178, 179, 181, 183, 188
FLASH GORDON (d, Dan Barry) #1–223
FRIDAY FOSTER (d&S, Langaran, Flessel, Morrow, Chaykin) #95–116
THE HEART OF JULIET JONES (d, Stan Drake) #95–223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227–232
JEFF COBB (d, Pete Hoffman) #1–201
JOE PALOOKA (d, Tony DiPreta) #192–223
JOHNNY HAZARD (d, Frank Robbins) #14–223
JOHNNY HAZARD (S, Frank Robbins) #95–223
KERRY DRAKE (d, Andriola) #95–108, 127–226
KERRY DRAKE (d&S, Alfred Andriola) #109–126
MANDRAKE (d, Fells & Frederiksl) #1–223
MICKEY FINN (d, Morris Weiss) #192–223
ON STAGE (d, Leonard Starr) #46–94
ON STAGE (d&S, Leonard Starr) #95–226
THE PHANTOM (d, Lee Falk & Sy Barry) #1–223
PRINCE VALIANT (S, Foster & Murphy) #95–223
RICK O'SHAY (d, Stan Lynde) #66–226
RIP KIRBY (d, Dickenson & Prentice) #1–223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1–223
STEVE CANYON (d, Milton Caniff) #52–94
STEVE CANYON (d&S, Milton Caniff) #95–223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95–226
TARZAN (d, Russ Manning) #1–34
TARZAN (S, Russ Manning) #46–228
TERRY AND THE PIRATES (d, George Wunder) #52–65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1–204
AIR HAWK (S, Dixon & Hart Amos) #6–232
GARTH (d, Frank Bellamy) #38–126, 127–181 (odd numbers only), 182–232
GUNNER (d, Jose Luis Salinas) #95–126, 127–153 (odd numbers only), 154–223
JAMES BOND (d, McCloskey, Horak) #1–232
JEFF HAWKE (d, Sydney Jordan) #1–64, 46–181, 195–232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1–232
PAUL TEMPLE (d, Durbridge & Mendoza) #95–232
SCARTH 2195 A. D. (d, Luis Roso & Jo Addams) #95–126, 128–182 (even numbers only), 183–232
THE SEEKERS (d, Burns & Lilley) #95–232
TUG TRANSOM (d, O'Donnell & Sindell) #95–126, 127–147 (odd numbers only), 148–191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943–46 Bob Kane) #95–232
BEN CASEY (d, 1962–66 Neal Adams) #46–232
BOBBY (d, 1948 Jerry Iger) #209, 214–218
BUCK ROGERS (d, 1958–59 Murphy Anderson) #95–126, 128–146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96–102, 207–214, 217–220
DAN FLAGG (d&S, 1963 Dan Sherwood & Alden McWilliams) #116–126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95–104
DRIFT MARLO (d, 1965 Coake & Evans) #1–37
THE HAWK (d, 1946 Robert H. Webb) #219–225
KEVIN THE BOLD (S, 1935–57 Kreigh Collins) #109–213, 215–232
KRAZY KAT (d, 1927 George Herriman) #226–232
LITTLE ORPHAN ANNIE (d, 1936–40 Harold Gray) #135–223
MALE CALL (d, 1940's Milton Caniff) #106–126, 127–141 (odd numbers only)
PETER SCRATCH (d, 1965–67 Elliott Caplin, Lou Fine, Neal Adams) #95–164
RED BARRY (d, 1935 Will Gould) #95–126, 128–152 (even numbers only)
RED RYDER (d, 1951–52 Fred Harmon) #95–126, 128–140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226–228
THE SPIRIT (d, 1941–44 Eisner, Fine, Cole) #95–212
SUPERMAN (d, 1940–44 Jerry Siegel, Joe Shuster, Wayne Boring) #10–232
TARZAN (d, 1947–51 Hogarth, Dan Barry, Bob Lubbers) #35–223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E.C. Segar) #226–232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223–226

PRICES:
Set AA: Issues #27, 30, 36, 57, 58, 60, 66, 68–70, 72, 73, 79–85, 87–94 (27 issues) $25 set or $1 each
Set BB: Issues #99, 101–105, 105, 112, 115, 120–122 (10 issues) $12 set or $1.25 each
Set CC: Issues #123–150 (28 issues) $32 set
Set DD: Issues #151–175 (25 issues) $30 set
Set EE: Issues #176–200 (25 issues) $30 set
Set FF: Issues #201–226 (26 issues) $30 set
Set GG: Issues #123–226 (104 issues) $115 set
Issues #123–226, 228–230, 232: $1.25 each
Set HH: (All available issues; same as AA, BB, GG and #228–230, 232) (145 issues) $150 set

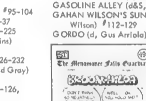
All prices listed include postage and handling charges within the United States. Orders from Canada must add 10% and orders from overseas must add 20% to cover extra shipping and packing costs. Any issues not listed are out of print and not available from Street Enterprises.

This listing is current as of September, 1981, and cancels all previous listings. Availability of issues subject to change without notice.

The Guardian

The Menamonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #141 (2/1/76) and roughly monthly from issue #142 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 144 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.

CONTEMPORARY (1973–1976) STRIPS:
ALLEY OOP (d, Dave Graue) #60–146, Specials 1–4
BC (d, Johnny Hart) #1–144
BEETLE BAILEY (d, Mort Walker) #1–144
BOON DOCK (d, George Breiacher) #65–146
THE BORN LOSER (d, Art Sansom) #16–146
BROOM-HILDA (d&S, Russell Myers) #1–146
EEK AND MEEK (d, Howie Schneider) #17–146
FEIFFER (w, Feiffer) #8–68 (even no. only), 69–77
FRANK AND ERNEST (d, Bob Thaves) #19, 61–146
FUNNY BUSINESS (d, Reg Bolton) #16–146
GASOLINE ALLEY (d, Dick Moores) #37–115
GASOLINE ALLEY (d&S, Dick Moores) #116–146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #12–129
GORDO (d, Gus Arriola) #39–144



JOE PALOOKA (d, Tony DiPreta) #1–112
MICKEY FINN (d, Morris Weiss) #1–112
NEIL THE HORSE (w, Am Saba) #118–140 (even no. only), 142–146
POGO (d, Walt Kelly, Henry Shikuma) #1–111
POGO (S, Walt Kelly, Henry Shikuma) #1–64, 78–111
RICK O'SHAY (S, Stan Lynde) #116–129
SALLY BANANAS (d, Charles Barsotti) #1–36
WINTHROP (d, Dick Cavalli) #16–146

REPRINT STRIPS:
ALLEY OOP (d, 1949–1950 V. T. Hamlin) #2–59
CAPTAIN EASY (d, 1931–52 Leslie Turner) #5–72
KRAZY KAT (d, 1927, 33–35 Herriman) #1–60, 116–143
MICKEY MOUSE (d, 1931–32 Disney Studios) #117–125, 128–146
ROSCOE BROWN (d, English strip by O'Donnell and Holdaway) #1–38
SAM'S STRIP (d, 1961–62 Dumas & Walker) #134–146
THIMBLE THEATRE STARRING POPEYE (d, 1930–31, 1933–35 E. C. Segar) #1–131, 133–146

PRICES:
Issues #1, 100 are $1 each. Issues #3–99, 101–146 are 75c each. Issue #2 is sold out.

Set R (#1, 3–25), Set S (#26–50), Set T (#51–75), Set U (#76–100), Set V (#101–125) $15 per set
Set W (#126–146).....$13
Set X (#1, 3–50).....$27
Set Y (#1, 3–100).....$50
Set Z (#1, 3–146).....$80
GUARDIAN SPECIAL #1–3 .....50c each

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Mike Peters, Dayton DAILY NEWS and United Feature Syndicate cartoonist, won the Pulitzer Prize for Editorial Cartooning. See his recent cartoon reprinted above for his brand of humor.

Hey Don Rosa, you missed someone in your list of SECRET AGENT X-9 artists. Paul Norris drew and wrote X-9 for four months of each year from 1943 till 1960 during the period that Mel Graff was the by-lined artist and writer, except for two years Norris was in the army in World War II. Norris did such a good imitation of Graff's style, one has much trouble differentiating the two.

they are much rarer, but they do exist. The panel CHING CHOW is a spin-off of the old GUMPS strip. Now Phil Frank, who does the wild and whimsical strip FARLEY, has spun-off a new strip from it called MILES TO GO. When Frank, possibly discouraged that FARLEY isn't as successful as it should be, decided to do a second strip, he must have looked at the success dog and cat strips are enjoying now. So he took a character that appeared in FARLEY a while back, a slightly world-weary dog, changed his name to avoid trouble with papers carrying his first strip, and gave MILES TO GO to the world on August 3rd. The dog is a sort of Big Orphan Miles, trying to find a home in a world that dumps troubles on him, as is evidenced by the September 2nd strip floating around below.

been excluded from Superman's strip world. And really, Conway, is the PLANET such a chintzy newspaper that they only have one sportswriter, as seemed to be indicated by the June 29th strip? Personally, I'd rather see Mr. Mxyzptlk. Maybe when Paul Kup-

UNCLE ART'S FUNLAND celebrated its 50th anniversary this year. It was created by Arthur Nugent, Sr. in 1931, appeared in newspapers, comic books and books, and thrives to this day. Art Nugent, Jr. began assisting his father when he completed his art education at Syracuse University and at Newark School of Fine and Industrial Art. When the elder Nugent died in 1975, the younger took it over completely. Now Art Nugent, Jr.'s daughters Nancy and Carolyn are art students and assist their father on FUNLAND. Nugent wants to continue doing the Sunday feature for many years because, he says, "My fun is my work and my work is my fun."

THE AMAZING SPIDER-MAN®
AFTER THE ASSASSIN'S HELI-COPTER ATTACK ON PETER'S APARTMENT...
LOOKS LIKE A WAR ZONE HERE!
THERE'S ONE SILVER LINING-- IT'LL COST MY LANDLORD A BUNDLE TO REPAIR!
STAN & ROSS LEE • JOHN ROMITA
YOU SHOULD BE SAFE NOW! HE WON'T BE BACK!
WHY NOT?
THEY'VE BIGGER FISH TO FRY! LITONSKY, THE RUSSIAN COSMONAUTS WILL BE AT THE SCIENCE LEAGUE DINNER TOMORROW!
HOLY HIS WARDROBE COULD START A WAR! IT MUSTN'T HAPPEN!

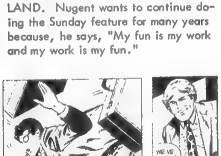
THE AMAZING SPIDER-MAN has a new artist and has since August 17th. The third artist to sign the strip is Fred Kida, a comic book veteran dating back to the golden age (he drew the adventures of AIRBOY, RINGO KID, and CAPTAIN BRITAIN, to name a few) who assisted old friend Dan Barry on FLASH GORDON, drawing the strip for some ten years. Frank Giacoia continues inking the strip, as you can see by the September 7th strip.

Meanwhile, Gerry Conway has introduced a character from the Superman family of comic books into the strip THE WORLD'S GREATEST SUPER-HEROES PRESENT SUPERMAN. However, in the comic books, Steve Lombard works not for the DAILY PLANET, but for WGBS-TV, which, wisely, has

SUPERHEROES
LOIS LANE...CLARK KENT I WANT YOU TO MEET THE DAILY PLANET'S NEW SPORTSWRITER!
STEVE LOMBARD!
CONWAY /GIACOIA/ COMETA

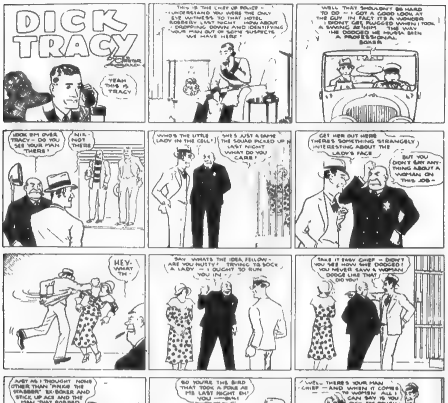
perberg writes the strip, he'll use his talent for humor to give us another delightful encounter between fifth-dimensional fun-seeker and the Kryptonian K.O.er.

Spin-offs are a common phenomenon in TV programming. In comic strips



Another golden anniversary is being celebrated this year. October 4th marks 50 years of DICK TRACY. The square-jawed detective has been catching criminals for fifty years. And according to no less an authority than Ellery Queen, creator Chester Gould created not only an exciting adventure strip filled with very imaginative villains, he also created that

THE FIRST APPEARANCE OF DICK TRACY


DICK TRACY
YEAH THIS IS TRACY
THIS IS THE LINE UP BOLTZ - I UNDERSTAND YOU WERE THE ONLY WITNESS TO THE MURDER - I'D LIKE YOU TO COME DOWN AND IDENTIFY SOME OF OUR SUSPECTS - WE HAVE THREE -
WELL THAT SHOULDN'T BE HARD TO DO - I GOT A GOOD LOOK AT THE GUY - I'LL BE RIGHT DOWN -
A WINNING BETTING TIP - THEY WON THE DERBY BY FOURTEEN SHIN - A PROBABLE WINNER -
LOOK BIM OVER TRACY - DO YOU SEE YOUR MAN THERE?
NO - NOT HERE
WHERE'S THE LITTLE LADY IN THE CELL?
SHE'S JUST A DAME THE SQUAD PICKED UP LAST NIGHT - WHAT DO YOU CARE?
GET HER OUT HERE THERE'S SOMETHING STRANGELY INTERESTING ABOUT THE LADY'S FACE
BUT YOU DON'T SAY ANYTHING ABOUT A WARRANT ON THIS JOB -
HEY! STOP THAT
SAY WHAT'S THE IDEA FELLOW - ARE YOU NUTTY? TRYING TO SOCK A LADY!
YOU DIRTY - SO RUN
TAKE IT EASY CHIEF - DIDN'T YOU SEE HOW SHE DODGED THAT PUNCH? SHE'S A WONDER - SHOULD LIKE THAT DOG
JUST AS I THOUGHT - NOWS OTHER THAN THOSE TWO BRUISERS - BY BOMER AND SPUD, UP AND TRIP THE MAN THAT ROBBED THE HOTEL
SO YOU'RE THIS BIRD THAT TOOK A POKE AT MR LAST NIGHT EH! YOU WHAT?
WELL - THERE'S YOUR MAN CHIEF - AND WHILE I'M AT IT - I'M SORRY I LOST MY TEMPER - BUT I CAN SAY IS YOU GOT ME'S BY ROUGH - ENOUGH

sub-genre of detective fiction, the police procedural. DICK TRACY also was a training ground for many cartoonists who learned from Gould while assisting him and then went on to their own fame: Dick Moores (JIM HARDY, GASOLINE ALLEY), Russell Stamm (INVISIBLE SCARLET O'NEILL), Jack Ryan (STEAMER KELLY), Dick Locher (editorial cartoonist), and Rick Fletcher, who draws DICK TRACY today. Mention must also be made of the late Ray Gould, who for many years did that distinctive lettering for his brother's strip. DICK TRACY is now a part of American folklore. It is being continued by writer Max Allan Collins and artist Rick Fletcher in their own distinctive versions of Chester Gould's creation. DICK TRACY bodes well to continue another fifty years. You can have a look at the way it all began in the reprinting of that first Sunday in this issue.

Director John Landis, who made NATIONAL LAMPOON'S ANIMAL HOUSE and THE BLUES BROTHERS, has reactivated the DICK TRACY movie announced a couple of years ago. Landis had never been mentioned for that film before. Landis plans to star David Naughton, star of Landis's AN AMERICAN WEREWOLF IN LONDON, as Tracy. He's going to need as much make-up as Tracy as he did as the were-

Funniest press release of the month is the one from Jon Peters and Peter Guber's Polygram, who are making the BATMAN movie, that the leading contender for the title role is Burt Reynolds.

And the Clayton Moore Fan Club is planning to organize a boycott of the BATMAN movie because of the shoddy way the producers have treated Adam West, not giving him a big role in the movie.

Writer-director Larry Cohen, who wrote the upcoming Mike Hammer film, I, THE JURY, but was removed as director, has picked up the film rights to a famous comic strip to add to the rights to the other two Mike Hammer books he owns. Cohen plans to film RED RYDER, created by Fred Harmon and filmed many times through the '40s. Cohen reportedly wants to make it like a Sergio Leone rough, brutal western, but he reportedly wants Wayne Rogers of TV's HOUSE CALLS to star. Huh?!? Maybe this explains the rumor that cartoonist Terry Beatty (MIKE MIST, formerly syndicated to weeklies, now appearing in MYSTERY Magazine) that he heard the RED RYDER strip is going to be revived. After all, BUCK ROGERS and THE LONE RANGER were revived after they were

filmed.

TARZAN THE APEMAN has come, been a hit despite practically total critical condemnation, and gone. Generally, it seems the critics didn't like it because it wasn't the adventure picture they expected a TARZAN movie to be, the repeated complaint being that Tarzan doesn't even appear until the film's half over and then doesn't have any lines. It's rather funny that none of those knowledgeable film critics remembered that in the original 1932 TARZAN THE APEMAN, Tarzan doesn't appear until the film's half over and his total dialogue consists of saying "Tarzan. Jane." twice. Though of course, the original film was much more exciting than the remake. And would cost $20 million to remake.

Joel Thingvall, you're wrong. There have been fifteen different Janes before Bo Derek. Not corresponding exactly to the fifteen different Tarzans in films before Myles O'Keefe. Some Tarzans had more than one Jane, and some Janes had more than one Tarzan. Sure was a lot of swinging in the jungle.

The success of the new TARZAN THE APEMAN should make Edgar Rice Burroughs' heirs happy, not angry. Warner Bros. sure seems to have been in no great hurry to film GREYSTOKE, the definitive Tarzan picture announced five years ago. Maybe the success of this movie will spur them on to make their film. (Another hilarious rumor I heard had ballet dancer Mikhail Barishnikov wanted by Warners to star as Tarzan.) The success of TARZAN THE APEMAN and all the publicity brought on by ERB Inc.'s lawsuit to stop the film has already prompted an announcement of proposed filming of a TARZAN movie by Weiss Global Films. Weiss has for several years merely been distributor of the B-pictures made by various members of the Weiss family over the years, ranging from the 1920 THE REVENGE OF TARZAN to the 1954 exploitation picture GLEN OR GLENDA starring Bella Lugosi and Lyle Talbot, now a camp classic. Now Adrian Weiss has announced his company's intention to remake their 1921 release THE ADVENTURES OF TARZAN, originally a serial starring Elmo Lincoln and Louise Lorraine, re-released in a feature version in 1928. One wonders, since ADVENTURES was based on the second half of Burroughs' book, THE RETURN OF TARZAN, why Weiss doesn't have the rights to remake REVENGE OF TARZAN, since that was based on the first half of RETURN?

The success of TARZAN THE APEMAN seems to have had no appreciable effect on the TARZAN strip.

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Tarzan
by EDGAR RICE BURROUGHS
GOOD MORNING, YER LORDSHIP!
SURE I DO! I'M GOING TO BE A GOD!
SHANKS! YOU DON'T KNOW WHAT YOU'RE DOING!
SLOWLY, THE VEIL OF BLACKNESS LIFTS, AND TARZAN DISCOVERS THE DEPTH OF TUSKER SHANKS' TREACHERY...

TARZAN ®
THE PATHS OF TARZAN AND LA HAVE CROSSED BEFORE, BUT THIS TIME THERE IS A SUBTLE DIFFERENCE.
(WE MEET AGAIN, TARZAN.)
(...FOR THE LAST TIME!)
(SO, LA, NOW YOU WILL HAVE MY HEART... IF ONLY TO HOLD IN YOUR HAND!)
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(MY HEART WILL ALWAYS BE FOR YOU, TARZAN. I WOULD SPURN YOU IF YOU WOULD BE MY CONSORT.)
(AND THE GIRL?)
(SHE IS TO BE THE BRIDE OF THE SUN GOD!)
(THEN YOU KNOW MY ANSWER!)
(YOU HAVE SPURNED ME FOR THE LAST TIME! THIS GOLDEN MAN PLEASES ME--I SHALL CONSOLE MYSELF UNTIL YOU ARE BUT A MEMORY.)
(TAKE THEM TO THE TEMPLE!)
TUSKER! WHY ARE YOU DOING THIS?
WHY?!
THIS IS PURE GOLD... WORTH MORE THAN I COULD MAKE IN A LIFETIME OF IVORY POACHING!
THESE PEOPLE THINK I'M SOME SORT OF A GOD! I'LL BE RUNNING THIS PLACE IN NO TIME!
2411 MIKE GRELL 8/30

Which is a shame, since Mike Grell has really put a lot of work into the strip. He's done his best work to date on the art of the strip, really putting in a lot of detail and doing some imaginative layouts. His first Sunday was that of July 19th, above is the August 30th. Interestingly, TARZAN THE APEMAN appeared on movie screens on July 24th. I pray we don't have to wait till the next TARZAN movie comes out to see Grell's work on the TARZAN daily.

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50c	No. sold
1	1	THE UNCANNY X-MEN No. 148 Marvel	9224
2	2	THE NEW TEEN TITANS No. 10 DC	6781
3	3	FANTASTIC FOUR No. 233 Marvel	5591
4	12	STAR WARS No. 50 Marvel-Lucasfilms, 48 pages; 75c	4839
5	21	DOCTOR STRANGE No. 48 Marvel, first Marshall Rogers issue	4586
6	27	JUSTICE LEAGUE OF AMERICA No. 193 DC, 48 pages; All-Star Squadron insert, 50c	4424
7	7	MOON KNIGHT No. 10 Marvel	3726
8	10	IRON MAN No. 149 Marvel	3656
9	11	THE AVENGERS No. 210 Marvel	3570
10	5	DAZZLER No. 6 Marvel	3467
11	9	MICRONAUTS No. 32 Marvel-Mego	3338
12	14	KA-ZAR THE SAVAGE No. 5 Marvel	3263
13	13	DAREDEVIL No. 173 Marvel	3204
14	15	THE AMAZING SPIDER-MAN No. 219 Marvel	3050
15	34	DC COMICS PRESENTS No. 36 DC; Superman and Shazam; Starlin	3014
16	19	WARLORD No. 48 DC, 48 pages; Arak preview insert; 50c	2858
17	26	ROM No. 21 Marvel-Parker Bros.	2778
18	18*	WHAT IF? No. 28 Marvel, 48 pages, What If Daredevil Worked for SHIELD?; 75c	2613
19	20*	MARVEL PREMIERE No. 61 Marvel; Star-Lord; final issue	2542
20	17	CONAN THE BARBARIAN No. 125 Marvel-Robert E. Howard	2389
21	20	PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 57 Marvel	2347
22	21	CAPTAIN AMERICA No. 200 Marvel	2306
23	24	MARVEL TEAM-UP No. 108 Marvel, Spider-Man and Paladin	2296
24	42	THE FLASH No. 300 DC, 48 pages; $1.00	2204
25	24	MARVEL TWO-IN-ONE No. 78 Marvel; The Thing and Wonder Man	2183
26	23	THOR No. 310 Marvel	2108
27	3*	SPIDER-WOMAN No. 39 Marvel	2030
28	25	THE DEFENDERS No. 98 Marvel	1920
29	30	THE LEGION OF SUPER-HEROES No. 278 DC	1915
30	29	POWER MAN AND IRON FIST No. 72 Marvel	1900
31	28	MASTER OF KUNG FU No. 103 Marvel	1957
32	--	MARVEL SUPER SPECIAL No. 18 Marvel-Lucasfilms; color magazine RAIDERS OF LOST ARK	1789
33	32	THE SAVAGE SWORD OF CONAN No. 66 Marvel-Robert E. Howard; black and white magazine; $1.25	1764
34	32	STAR TREK No. 15 Marvel-Paramount	1737
35	31	THE INCREDIBLE HULK No. 262 Marvel	1692
36	35	GREEN LANTERN No. 143 DC	1570
37	33	THE SAVAGE SHE-HULK No. 19 Marvel	1520
38	37	BATMAN No. 338 DC	1449
39	38	DETECTIVE COMICS No. 505 DC	1292
40	43	SUPERMAN No. 362 DC	1219
41	40	ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No.484 DC	1182
42	39	GHOST RIDER No. 59 Marvel	1156
43	41	THE BRAVE AND THE BOLD No. 177 DC; Batman and Elongated Man	1089
44	44	THE NEW ADVENTURES OF SUPERBOY No. 20 DC	1068
45	45	ACTION COMICS No. 522 DC	1019
46	51	THE SPIRIT No. 28 Kitchen Sink-Eisner; reprints; black & white magazine; $2.00	903
47	47*	WORLD'S FINEST COMICS No. 270 DC, 48 pages; $1.00	902
48	46	WONDER WOMAN No. 282 DC	869
49	50	THE SUPERMAN FAMILY No. 209 DC, 48 pages, $1.00	693
50	51	HEAVY METAL No. 51 HM, color magazine, $2.00	644

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50c	No. sold
51	48	JONAH HEX No. 51 DC	544
52	54	THE BEST OF DC No. 15 DC; digest; Superboy reprints, 95c	469
53	52	UNCLE SCROOGE No. 186 Whitman-Walt Disney, reprints	450
54	58	MARVEL SUPER-HEROES No. 100 Marvel; Hulk reprints; 48 pages; 75c	438
55	55	MARVEL SUPER ACTION No. 34 Marvel; Avengers reprints	424
56	56	MARVEL TALES No. 130 Marvel; Spider-Man reprints	414
57	53*	1994 No. 19 Warren; black and white magazine; $2.00	397
58	53	DC SPECIAL BLUE-RIBBON DIGEST No. 12 DC; digest; Haunted Tank reprints; 95c	305
59	62	UNKNOWN SOLDIER No. 254 DC	291
60	60	VAMPIRELLA No. 97 Warren; black and white magazine; $2.00	273
61	68	GHOSTS No. 103 DC	267
62	59	Walt Disney's COMICS AND STORIES No. 488 Whitman-Walt Disney; half reprints	266
63	63	SUPER FRIENDS No. 47 DC, final issue	263
64	61	EERIE No. 123 Warren; black and white magazine; $2.00	238
65	64	CREEPY No. 129 Warren, black and white magazine; $2.00	227
66	67	WEIRD WAR TALES No. 102 DC	218
67	69	SGT. FURY No. 165 Marvel, reprints	213
68	66	SGT. ROCK No. 355 DC	213
69	73	DONALD DUCK No. 229 Whitman-Walt Disney, reprints	210
70	62*	FLASH GORDON No. 19 Whitman-King Features; reprint	206
71	70	SECRETS OF HAUNTED HOUSE No. 39 DC	200
72	65	HOUSE OF MYSTERY No. 295 DC	199
73	66	THE UNEXPECTED No. 213 DC	194
74	72	G.I. COMBAT No. 232 DC, 48 pages; $1.00	181
75	73*	BUCK ROGERS No. 12 Whitman-Robert C. Dille	147
76	86*	SPACE FAMILY ROBINSON LOST IN SPACE No. 56 Whitman	95
77	83*	DEVIL KIDS No. 106 Harvey	67
78	84*	THE FRIENDLY GHOST CASPER No. 217 Harvey	67
79	89	RICHIE RICH No. 205 Harvey	67
80	76*	RICHIE RICH AND GLORIA No. 20 Harvey	67
81	77*	RICHIE RICH AND JACKIE JOKERS No. 44 Harvey	67
82	--	RICHIE RICH BANK BOOKS No. 53 Harvey	67
83	77*	RICHIE RICH GEMS No. 37 Harvey	67
84	76*	RICHIE RICH GOLD AND SILVER No. 36 Harvey	67
85	78*	RICHIE RICH JACKPOTS No. 53 Harvey	67
86	79*	RICHIE RICH MILLIONS No. 107 Harvey	67
87	--	RICHIE RICH MONEY WORLD No. 53 Harvey	67
88	-	RICHIE RICH RICHES No. 54 Harvey	67
89	--	RICHIE RICH VACATION DIGEST No. 6 Harvey	67
90	80*	RICHIE RICH VAULTS OF MYSTERY No. 41 Harvey	67
91	82*	SAD SACK AND THE SARGE No. 150 Harvey	67
92	94*	YOSEMITE SAM No. 45 Whitman-Warner Bros.	45
93	77	CRAZY MAGAZINE No. 76 Marvel; black and white magazine; $1.25	43
94	93*	TOM AND JERRY No. 335 Whitman-M-G-M; reprints	40
95	78	MAD Magazine No. 224 EC, black and white magazine; 90c	34
96	82	BUGS BUNNY No. 226 Whitman-Warner Bros.	34
97	--	SUPER GOOF No. 64 Whitman-Walt Disney	33
98	--	DAFFY DUCK No. 135 Whitman-Warner Bros.	32
99	88*	JUGHEAD WITH ARCHIE COMICS DIGEST No. 45 Archie; digest; 95c	32
100	--	LAUGH COMICS DIGEST No. 35 Archie; digest, 95c *-denotes titles published less	32

PARTICIPATING SHOPS: Barney's, Norman, OK; The Turning Page, Milwaukee; Alpha-Omega Comic & Trading Card Co., Fresno, CA; Aardvarks, Altbiros and Aliens Comics, Weedsport, NY; Golden Fleece Magazines, Cleveland; Terry Baucom, Moneta, VA; The Book Nook, Champaign, IL; Fabulous Fiction Book Store, Worcester, MA; The Comic Store, Lancaster, PA; Fantastic Worlds Book Store, Fort Worth, TX, Larry's Comic Store, Chicago, Comic Kingdom, Chicago; Paperback Junction, Cincinnati; Starship Enterprises, Hollywood, FL; Bob's Comics, Lawndale, CA, Book-ie Parlor, Dayton, OH; Comic Carnival and Nostalgia Emporium, Indianapolis; RTC Comics Ltd., Colorado Springs; Eide's Comix SF Record, Pittsburgh; Adventure III, Glendale, AZ; The Comic Rack, Spokane; Fantasco Enterprises, Albany, Curious Book Shop, East Lansing, MI, Comics and Coins, Berkeley, San Francisco, Palo Alto.

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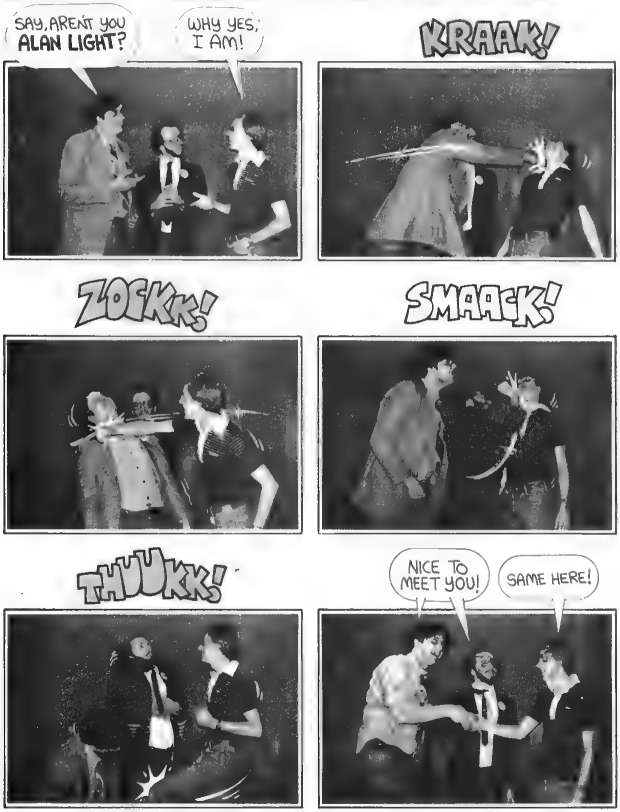

FIX BY JOHN TIEFENBACHER

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Archie Coming C[illegible]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 312, December. [9/24]

ARCHIE'S PALS 'N' GALS No. 155, December. [9/24]

PEP No. 380, December. [9/24]

ARCHIE No. 311, December. [10/1]

JUGHEAD No. 319, December. [10/1]

LAUGH No. 369, December. [10/1]

ARCHIE AT RIVERDALE HIGH No. 83, December. [10/8]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 19, December. [10/8]

LIFE WITH ARCHIE No. 228, December. [10/8]

LITTLE ARCHIE No. 173, December. [10/8]

SABRINA THE TEEN-AGE WITCH No. 71, December. [10/8]

ARCHIE AND ME No. 131, December. [10/15]

ARCHIE COMICS DIGEST No. 51, December. [10/15]

BETTY AND ME No. 125, December. [10/15]

EVERYTHING'S ARCHIE No. 98, December. [10/15]

Books

The first of Warner Books' Men of Action line hit the bookstands recently and I picked up numbers 1 and 2 of the DIRTY HARRY series.

The copies I bought were the last two in the store and my friendly neighborhood bookseller said that he sold all ten copies of each book he ordered in less than 24 hours in his comics-oriented store.

Obviously, these books are attracting serious attention, hence a serious review. And as part of this review, I feel it is only fair that I share my criteria for judging a book -- so you can judge my reviews.

To do this, I sat down after I read DIRTY HARRY No. 1, DUEL FOR CANNONS by Dane Hartman ($1.95) and judged it by my usual criteria for a book:

1) WRITING. Is the book readable? Is it written for a second-grader or for a college math professor?

The book scored well in this category. Hartman had no problems at all telling his story.

2) PLOT. Is there something happening that makes it worthwhile to continue reading? Are you encouraged by the story to go on to the next page?

Hartman's fine here too. Briefly, Harry goes after the assassin of a law-enforcement friend of his, following him to Texas for revenge.

3) CHARACTER. Are the characters believable? Could they really exist, or are they just words on a page?

Here's where the book starts to slip. Harry Callahan is a strong character, defined by cinema image of Clint Eastwood. But where all Eastwood has to do is shrug his shoulders or give a frown, Hartman has to make Harry come alive with his words. Unfortunately, Harry is only skin deep -- as are all the rest of the characters in this 173-page book. There's just not enough development to grab at the reader's heartstrings.

4) PLOT BELIEVABILITY. Could what happens in a book REALLY happen, or at least come close? Is this something that could show up in tomorrow's newspaper?

Obviously, there is some license allowed in fictional work, but DUEL starts off with an unbe-

lievable scene -- as the hit man stalks his target in an amusement park. And later in the book, Harry actually calls a truce with the killer -- the man he's sworn to kill -- and teams up with him for a brief while to go after an even more evil opponent.

To this, my mind kept saying "no way."

So it sounds like I hated the book. Nope. Actually, it's heads and shoulders above many of the other male action-oriented books I've read. And I think those who buy these books will find Harry a worthwhile investment.

I only hope, as I continue to buy them, that they can solve some of the problems I have mentioned.

CATS, CATS, EVERYWHERE -- New books are coming for cat lovers and haters alike. For the lovers, there's GORDO'S CAT, a 122-strip compilation of the cartoon antics of Gus Arriola's feline funster (paperback, Oak Tree Publications, $6.95). Arriola, who first was in the animation business with Screen Gems (on Krazy Kat) and M-G-M (on Tom and Jerry), began the strip GORDO in 1941. The cat is one of the strip's strongest characters, and this book -- including an introduction from Charles M. Schulz -- shows why.

For the haters, there's THE SECOND OFFICIAL I HATE CATS BOOK by Skip Morrow. Publicity for this book -- which I haven't seen -- came with a large-sized poster depicting one non-cat lover making copies of a cat's face on a copy machine. The paperback book ($3.95, Holt, Rinehart and Winston) drew the following responses to the publisher: "You should be ashamed of yourself," and "It's sick." It's also probably very funny, if the few samples are any indication.

SEQUELMANIA -- You may have heard, but it's official: Arthur C. Clarke will be doing a sequel to 2001: A SPACE ODYSSEY, and Isaac Asimov to his Foundation trilogy. Clarke apparently got a huge advance, and loveable Rona Barrett said on the tube that there will no doubt be a movie following.

A DIFFERENT TWIST -- A new book from Bantam gives the detective story a bit of a different turn. MATTHEW SWAIN: HOT TIME IN OLD TOWN, is about a 21st century private eye. The paperback ($2.25) is written by Mike McQuay, who also wrote the novel based on the screenplay for ESCAPE FROM NEW YORK. Bantam says that a second novel in the series, WHEN TROUBLE BECKONS, will be published in November, and a third in February. Bantam also will publish a second volume of THE CATHY CHRONICLES, of the comic strip by the same name by Cathy Guisewite. The title is HAVING A RELATIONSHIP WITH A BLUEBERRY PIE! At 128 pages, it will run $4.95.

A READER ASKS -- Yes, Ace Books will be publishing a long-awaited series on Red Sonja, the Robert E. Howard character. Two RED SONJA titles are set for late '81 and early '82. In December, there will be THE RING OF IKIBU by David C. Smith and in March of next year, DEMON KNIGHT by Richard Tierney. Ace will also be reissuing all the CONAN titles, to tie in with the release of the movie.

TIMESCAPE HONORED -- Gregory Benford received the 1981 John W. Campbell Award in July for his novel TIMESCAPE. The award was established in 1972 to commemorate the work of Campbell, who for 34 years was editor of ASTOUNDING and ANALOG. Benford's book also is the name of the science-fiction series being published by Pocket Books. And the publisher announces it will have approximately six hardcover titles and sixty paperback originals, reprints and reissues out under the "Timescape" logo in the first year.

Cel Break

By Jim Korkis

THE CHICAGO SILENT CARTOON PROJECT. From 1913-1920, Chicago was a major center for the development of animated cartoons but many of those cartoons have been forgotten or lost. The Chicago Silent Cartoon Project was founded to research and restore Chicago's lost animated heritage. Recently, they've discovered the artwork to two "lost" cartoons (THE STOLEN DREAM and A RESTLESS NIGHT) and hope to restore both films from the original art. But this task and the ongoing research projects take money. If you donate $35 (it's a tax-exempt non-profit group, by the way) or more you'll receive a matted, printed background from THE STOLEN DREAM. All backgrounds will feature the main character, Amos Roach. If you can't send money, they'd appreciate letters of support. Donation checks should be made out to SPECTRUM INC. and sent to George Hagenauer, The Chicago Silent Cartoon Project, 4906 N. Winchester, Chicago, Illinois 60640.

THE ANIMATED BARNABY. Back in the late sixties, it was announced that the British animation studio, Halas and Batchelor, had acquired the rights to animate BARNABY, the delightful comic strip created by Crockett Johnson back in 1943. Although the strip ran a relatively short time and was syndicated to only a few newspapers, it is highly regarded, and the adventures of the little boy Barnaby as he deals with his fairy Godfather, Mr. O'Malley, and a host of truly remarkable characters (like Gorgon the talking dog and McSnoyd, the invisible leprechaun) still hold up well by today's stricter standards. The BARNABY cartoons finally got made. Phoenix Films, Inc. (468 Park Avenue South, New York, NY 10016) have available two seven-minute cartoons made by Halas and Batchelor. FATHER, DEAR FATHER (directed by John Halas with Harold Whitaker as chief animator) recounts Barnaby's difficulties in trying to locate a present for Father's Day. OVERDUE DUES BLUES (also directed by Halas but with Tony Guy as chief animator) details the troubles that Mr. O'Malley gets into when he doesn't pay his dues to the Elves, Leprechauns, Gnomes and Little Men's Chowder and Marching Club. (By the way, Phoenix Films also has another interesting Halas and Batchelor short. It's called BIRDS, BEES AND STORKS. It's narrated by Peter Sellers.)

Barnaby

BY CROCKETT JOHNSON

EMMY NOMINATIONS. Emmy winners will be announced by the Academy of Television Arts and Sciences during nationally televised ceremonies at the Pasadena Civic Auditorium on September 13th. The nominees for best animated program are the following: BUGS BUNNY, ALL-AMERICAN HERO (Hal Geer, executive producer; Friz Freleng, producer; CBS); FAERIES (Thomas W. Moore, Jean Moore Edwards, Anne E. Upson, executive producers; Lee Mishkin, Fred Hellmich, Norton Virgien, producers, CBS); GNOMES (Thomas W. Moore, Anne E. Upson, executive

producers; Jack Zander, producer; CBS); IT'S MAGIC, CHARLIE BROWN (Lee Mendelson, executive producer; Bill Melendez, producer; CBS) and LIFE IS A CIRCUS, CHARLIE BROWN (Lee Mendelsen, executive producer; Bill Melendez, producer; CBS). Did you notice that CBS is the only network represented in this category? Did you know there is also a category called "Individual Achievement -- Animated Programming"? The nominees in that category are the following: Hoyt S. Curtin, composer, THE FLINTSTONES: "The Flinstones' New Neighbors" (NBC); Peter Aries, film editor, FAERIES (CBS); Alan Aldridge, Lee Mishkin, teleplay, Christopher Gore, story, FAERIES (CBS). And let's not forget that in the best Children's Program category, one of the nominees is an episode from DISNEY'S WONDERFUL WORLD, "The Art of Disney Animation" (which, by the way, took many of its sequences from a promotional film that Disney made to hype THE FOX AND THE HOUND). If you decide to check this list over again, remember that the nominations cover the period between July 1, 1980 and June 30, 1981.

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ANIMANIA. As some of you know, I've been writing an animation column in ANIMANIA (formerly MINDROT) since early 1977. Despite my obvious bias, allow me to state that ANIMANIA is the best and most regularly-published forum for news, interviews and commentary about animation. The current issue (#21) features Michael Dobbs' always interesting insights into the Fleischer Studios (including the true story behind the creation of Casper, the Friendly Ghost). Part II of Paul Etcheverry's very thorough look at the unjustly neglected SCRAPPY cartoons and much, much more. You can get a copy by sending $2.50 to David Mruz, 3112 Holmes Avenue South, Minneapolis, MN 55408. In early October, issue #22 will be out and it will showcase an article about Crusader Rabbit including some startling new information about the creation of Rocky and Bullwinkle. (Did you realize that they were originally meant to NOT interact with one another?) As always, this issue will feature some never before seen model sheets and illustrations. Don't delay ordering because many of the earlier issues of this animation fanzine are long out of print and may never be reprinted. (By the way, David is working on a project that will ultimately benefit all animation fandom. To help him along, he needs a bendable Bullwinkle Moose in its original package. This piece of character merchandise was available a couple of years ago and may have been made by the same company that produces the Gumby and Pokey figures, but I can't locate it in the L.A. area. If you can be of help, contact Dave and I'm sure you'll be rewarded.)

WOLFGANG (WOOLIE) REITHERMAN HONORED. On Monday, August 10, 1981, Wolfgang Reitherman was honored at the Academy Theater with over two hours of clips from his work in animation. Who is Reitherman? For almost fifty years, he worked at Disney and he was one of the first names to emerge from beneath the mammoth publicity that credited Walt Disney with doing everything from animating his films to drawing the daily comic strips to making the character merchandise. Reitherman received sole director credit on THE SWORD IN THE STONE in 1963 and since that time has received director-producer credit on all the following Disney animated features. He recently retired from the studio after the release of THE FOX AND THE HOUND. Reitherman directed many memorable sequences from earlier Disney films including the dragon fight in SLEEPING BEAUTY. "We took an approach that we were going to kill that damn prince," commented Reitherman, "Disney does sentimentality awfully well in certain places, but you've got to mix it with guts, too." (In conjunction with this tribute, the Academy of Motion Picture Arts and Sciences held an exhibition of photographs, drawings, animation cels and other artifacts from twenty Disney animated features from August 3rd to September 4th.)

THE RUMOR WAS RIGHT. Production was halted for awhile on the Don Bluth production of MRS. FRISBY AND THE RATS OF NIMH, now tentatively retitled THE SECRETS OF NIMH because of copyright problems with Whamma,

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the toy company that markets the flying disc called a frisbee. Mrs. Frisby will now be named Mrs. Brisby, and the film will be released through United Artists during the summer of 1982. Bluth's next project will be based on an old Welsh fairytale that takes place some time in the future after a holocaust.

ANIMATION ART SALE. The weekend of August 15 and 16 saw an animation art sale at the Sherman Oaks Galleria in California. This was actually the 12th annual Animation Art Festival sponsored by ASIFA (L'Association International de Film d'Animation, more commonly known as the International Animation Film Society). ASIFA is responsible for the Annie Awards (awards given to honor past and present achievements in animation), location and restoration of animation artwork, seminars, special screenings and the publication of a newsletter. Those interested in joining (it's $10 for students and $20 for those of us who are just fans) can write for further information to ASIFA HOLLYWOOD, 1258 N. Highland Avenue, Hollywood, CA 90038, and tell 'em I sent you.

ROY THOMAS AND GERRY CONWAY. In response to Roy's letter last issue, let me state that I had no intention of slighting his or Gerry's contributions. I've always hoped that Bakshi would find strong storymen who would finally allow him to focus his considerable potential and I certainly believe that Roy and Gerry could be those men: I certainly hope that Roy keeps me (or TCR) informed about the production as I would love to hear more about the heartaches and joys of working on this animated feature. And speaking about comic people in animation, one of these days I hope someone interviews Bob Kane about his involvement with COOL McCOOL and COURAGEOUS CAT, Sheldon Moldoff (famed as DC's early Hawkman artist, and longtime

Kane assistant/ghost) about his work on the animated feature THE RED, RED DRAGON, Jack Kirby about his work at the Fleischer studios, Warren Tufts about his work on Alex Toth's SPACE ANGEL, and the list goes on and on. Good luck to Roy and Gerry (and Frank and Ralph) on FIRE AND ICE.

THE LENBURG BOOK. Let me go on record as saying I agree wholeheartedly with Mike Tiefenbacher's review of the animated book of lists called THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES. Mike hits a lot of the major points, but let me add a few thoughts of my own. First, it seems that some of the information might have come from old TV GUIDEs since voice artists are nearly always credited but writers, animators and sometimes even directors are not. I am greatly disappointed at the omission of so many names, easily obtainable, of writers and key animators and directors. I know of at least one East Coast animation scholar whose help has been credited in several of the recent animation books (and forthcoming animation books) who is more than just a little upset that some of his research has been "borrowed" in uncredited form in Lenburg's book. Curiously, the West Coast reviews have been highly laudatory of Lenburg's work (including a "rave" from Charles Solomon, the unofficial animation editor-reviewer for the L.A. TIMES who has built up a reputation of being very hard to please). If Lenburg has truly spent the last four years researching this book, then he must have consciously avoided the countless animation fans who would have been eager to share their knowledge with him in the hopes that a definitive book about television animation would be available. In the final analysis, like an earlier animation book that relied on press releases, hearsay and faulty research (CREATORS OF LIFE by Heraldson), this book is not to be trusted.

SPECIAL THANKS TO: Joel Thingvall and Richard Krauss (for sending animation news clippings), David Mruz (for his long-distance phone calls and helping me track down the facts on certain items), Lori Marthe (for helping me celebrate my birthday by taking me to the Animation Art Sale mentioned in this column), Roy Thomas and Kathy Godfrey (for mentioning they read my column), and to Mike and Jerry (who provide me with this forum). Any animation news, gossip, clippings, etc. can be sent to Jim Korkis, 707 West Doran, Glendale, California 91203.

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Pacific Coming Comics

That truck accident that waylaid a bunch of Marvel and Pacific comics bound for the west coast apparently wasn't as bad as originally reported. 11,000 copies of the 18,000 copies on the truck were recovered. And since Spartan Printing printed up 7000 copies in over-run, there were just enough to cover everyone's order, and there are no copies remaining at all -- and there won't be. Pacific will not be reprinting CAPTAIN VICTORY #1.

The MARVEL COMICS INDEX #9A which covers the X-Men should be out very soon. It will be 120 pages, the biggest index yet, and the price will be $5.95.

CAPTAIN VICTORY #3 may include a four-page preview of a Neal Adams character created about five years ago called Ms. Mystic. A MS. MYSTIC book by Adams is slated to be added to the growing Pacific Comics line sometime in 1982.

STARSLAYER #1 will finally be shipping October 21st. Mike Grell has had trouble clearing enough time to finish it between his WARLORD writing and doing the TARZAN Sunday.

Marvel Coming

Beginning this issue, all comics which will be available only through comic book shops via direct sales will be designated as such by a "D" following the on sale date. ("[9/29] D")

DAREDEVIL No. 178, January. "Paper Chase" is by Frank Miller and Klaus Janson. Part one of a two-part story in which Foggy hires Power Man and Iron Fist as Matt's bodyguards, with part two in this month's PM&IF. Also featured are the Kingpin, Electra and the Archangel. Miller did the cover. [9/29]

DAZZLER No. 11, January. "Lest Ye Be Judged" is by Danny Fingeroth, Frank Springer and Vince Colletta. If Dazzler doesn't deal with Terrax, she'll have to (gulp!) take on Galactus. Springer and Colletta did the cover. [9/29]

DENNIS THE MENACE No. 3, January. Hank Ketcham did the cover. [9/29]

KA-ZAR THE SAVAGE No. 10, January. "Abondon Hope All Ye Who Enter" is by Bruce Jones, Brent Anderson and Carlos Garzon. Ka-Zar enters the frightening world of direct sales, as the book is taken off the newsstands and upped in price to 75¢ and story-length to 28 pages or so. Anderson did the cover. [9/29] D

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Daredevil Index (Marvel Comics Index 9B)—George Olshevsky. Coming soon in Marvel Comics Index series, this dynamic issue chronicles fan favorite Daredevil. Painted cover by Greg Theakston. Excellent reference. $5.95.

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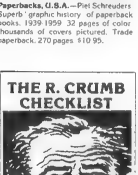

R. Crumb Checklist—Donald Fiene. Complete listing of Crumb's work. Includes rarest and most obscure. Lots of rare illos, four pages of color. High quality, 192 pages, trade paperback. $10.95. Limited-edition hardcover $35.95.

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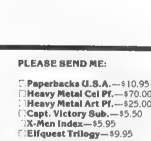

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MARVEL SUPER-HEROES No. 105, January. From INCREDIBLE HULK #105 is a story called "Name My Vengeance: Rhino!" by Archie Goodwin, Herb Trimpe and Sal Trapani. Trimpe did the cover. [9/29]

MARVEL TWO-IN-ONE No. 83, January. "To Stalk a Sasquatch" is by Tom DeFalco, Ron Wilson and Chic Stone. Up north in Canada there, the Thing is attacked by Alpha Flight's own Sasquatch, eh? Look oot there, Thing, eh? Ron Wilson and Chic Stone did the cover. [9/29]

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SPIDEY SUPER STORIES No. 56, January. The penultimate issue. [9/29]

STARBURST No. 38, December. [9/29]

THE AMAZING SPIDER-MAN No. 224, January. "Let Fly These Aged Wings" is by Roger Stern, John Romita Jr. and Al Milgrom. From out of the sky --the Vulture! Romita Jr. and Bob Layton did the cover. [10/6]

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CAPTAIN AMERICA No. 265, January. "Thunderhead" is by David Kraft, Mike Zeck and John Beatty. Spider-Man and Nick Fury are along for the ride and Cap tries to defend Washington D.C. against nuclear attack. Zeck and Beatty did the cover. [10/6]

CRAZY MAGAZINE No. 81, December. A parody of SUPERMAN II by Paul Kupperberg and Bob Camp, "M*-A*S*H In Viet Name" by Murad Gumen and Kent Gamble; a Teen-Hulk Halloween adventure and "Rube Goldberg's New Inventions" by Willie Garvin are some of the issue's contents. Bob Larkin did the cover. [10/6]

GHOST RIDER No. 64, January. "Kiss of Doom" is by Michael Fleisher, Jack Sparling and Tom Sutton. Asmodeus the bad returns. Bob Layton did the cover. [10/6]

MICRONAUTS No. 37, January. "There's a Reason They Call It a Danger Room" is by Bill Mantlo, Keith Giffen, Greg LaRocque and Danny Bulanadi. Nightcrawler guest-stars as the minute men deal with Huntarr in the Danger Room of the X-Men. Bob Layton did the cover. [10/6]

MOON KNIGHT No. 15, January. "Ruling World From His Basement" is by Doug Moench, Bill Sienkiewicz and nobody else. Now direct-sales only, this issue features the anti-Moon Knight, Xenos. A three page article called "Shades of Moon Knight" completes this adless book. Sienkiewicz did the cover. [10/6] D

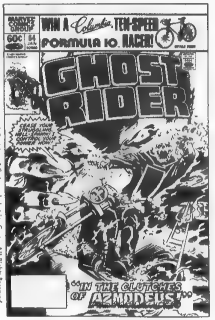
THE SAVAGE SHE-HULK No. 24, January. "The Day the Earth Screamed" is by David Kraft, Mike Vosburg, Al Milgrom, Jack Abel, Sal Trapani and Armando Gil. She-Hulk faces a big mound of mutated something in her next-to-last issue. Vosburg and Terry Austin did the cover. [10/6]

THE SAVAGE SWORD OF CONAN No. 71, December. "Lurker In The Labyrinth" is by Michael Fleisher, John Buscema and Ernie Chan. Plus, more shots and info about the new Conan movie. Joe Chiodo did the cover. [10/6]

STAR-LORD No. 1, January. "Star-Lord" is by Chris Claremont, John Byrne and Terry Austin, and originally appeared in black and white in MARVEL PREVIEW #11. This time it's in color, and it's a direct-sale magazine for $1.50, printed on white book stock. [10/6] D

THOR No. 315, January. "The Thunder God and the Bi-Beast" is by Doug Moench, Keith Pollard and Gene Day. Thor, after all, is a god, so he should not complain that he has to fight the good fight against both the Bi-Beast and the Man-Beast. Keith Pollard did the cover. [10/6]

THE AVENGERS No. 215, January. "All the Ways of Power" is by Jim Shooter, Alan Weiss and Dan Green. The Silver Surfer returns as the Avengers battle the Molecule Man. Weiss did the cover. [10/13]



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CONAN THE BARBARIAN No. 130, January. "The Quest Ends" is by J. M. DeMatteis and Gil Kane. The quest Conan's been on, uh, ends. (I'm not making this too exciting for you, am I?) Kane did the cover. [10/13]

THE INCREDIBLE HULK No. 267, January. "What a Day For a Daydream" is by Bill Mantlo and Sal Buscema, though John Sebastian has first dibs on it. Glorian comes to Earth and so does the Shaper, and Hulk starts seeing all

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his old foes. Al Milgrom did the cover. [10/13]

MARVEL TALES No. 135, January. From AMAZING SPIDER-MAN #158 comes "Hammerhead Is Out" by Len Wein, Ross Andru and Mike Esposito. Plus, Dr. Strange appears in "Face-To-Face With the Magic of Baron Mordo" by Stan Lee and Steve Ditko from STRANGE TALES #111. John Romita did the cover. [10/13]

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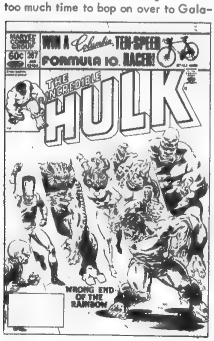
POWER MAN AND IRON FIST No. 77, January. "What's Black and White and Red All Over?" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. The answer is: Power Man, Iron Fist and Daredevil. Part two of the story begun in DAREDEVIL #178. Gammill did the cover. [10/13]

ROM No. 26, January. "Galactus" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Galactus needs an agent, since he's booked into this month's DAZZLER -- which doesn't give him too much time to bop on over to Galador to give it a hungry eye onceover. Al Milgrom did the cover. [10/13]



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THE UNCANNY X-MEN No. 153, January. "Kitty's Fairy Tale" is by Chris Claremont, Dave Cockrum and Joe Rubinstein. Probably the weirdest issue of this comic this month -- maybe even this season. Cockrum and Rubinstein did the cover. [10/13]

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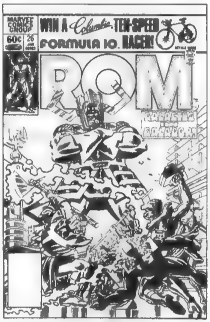
THE DEFENDERS No. 103, January. "The Haunting of Christiansboro" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. Returning to Christiansboro, the Defenders and the Gargoyle meet ghosts of friends past -- and Null, the Living Darkness. Al Milgrom did the cover. [10/20]

EPIC ILLUSTRATED No. 9, December. The Metamorphosis Odyssey finally concludes in two chapters by Jim Starlin; a new Weirdworld series begins with "A Game The Gods Play" by Doug Moench and John Buscema; Ralph Reese's "Cabin Fever"; Kafka stories illustrated by Leopoldo Duranona; an interview with Starlin. Tim Conrad did the cover. [10/20]

FANTASTIC FOUR No. 238, January. "The Lady Is For Burning" is by John Burn -- er, Byrne. JB promises the startling secret of Frankie Raye and a dramatic development in the life of the Thing. Also, "The More Things Change" is by Byrne and Terry Austin. Byrne and Austin did the cover. [10/20]



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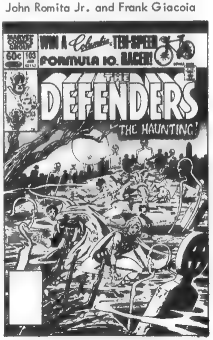
IRON MAN No. 154, January. "Light Makes Right" is by David Michelinie, John Romita Jr. and Bob Layton. The return of the Living Laser. Romita Jr. and Layton did the cover. [10/20]

MARVEL TEAM-UP No. 113, January. "The Resurrection of Edward Lansky" is by Mark Gruenwald, Herb Trimpe and Mike Esposito. Quasar attacks Spider-Man after Lightmaster acquires control of his wrist-bands -- and him. John Romita Jr. and Frank Giacoia



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did the cover. [10/20]

MASTER OF KUNG FU No. 108, January. "Chameleons" is by Doug Moench and Gene Day. In London, Shang-Chi battles an assassin called Dark Angel -- who shouldn't be confused with DD's foe Archangel. Day did the cover. [10/20]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 62, January. "Gold Fever" is by Bill Mantlo, Ed Hannigan and Joe Rubinstein. For some reason, Empire State has gold in its vaults, and Goldbug wants it. Hannigan and Rubinstein did the cover. [10/20]

STAR WARS No. 55, January. "Plif" is by David Michelinie, Walt Simonson and Tom Palmer. Searching for a new base, the rebels instead find a new menace. Walt Simonson did the cover. [10/20]

BIZARRE ADVENTURES No. 29, January. This is a horror issue, and significantly, it features "The Lawnmower Man" by Stephen King and Walt Simonson. Also featured are a vampire story by J. Marc DeMatteis and Steve Leialoha, a story by Bruce Jones and John Buscema, and a humor feature by Steve Skeates and Steve Smallwood starring Bucky Bizarre. [10/27]

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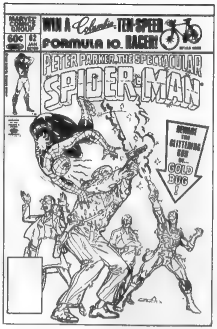

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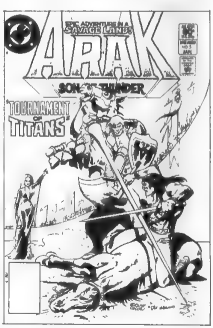
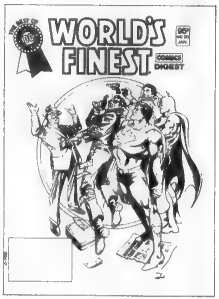
ARAK/SON OF THUNDER No. 5, January. "Tournament of Titans" is by Roy Thomas, Ernie Colon and Rodin Rodriguez. More hijinx from the middle ages. Colon and Giordano did the cover. [10/8]



THE BEST OF DC No. 20, January. This issue's spotlighted feature is the Superman-Batman team-up strip from WORLD'S FINEST, and the stories are "Vengeance of the Tomb-Thing" by Denny O'Neil, Dick Dillin and Joe Giella (WORLD'S FINEST #202); "A Matter of Light and Death" by Len Wein, Dillin and Giella (WF #207); "Fugitive From the Stars" by O'Neil, Dillin and Giella (WF #211), and a Superman-Doctor Fate team-up, "Peril of the Planet Smashers" by Wein, Dillin and Giella (WF #208). Ross Andru and Dick Giordano did the cover. [10/8]



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DC COMICS PRESENTS No. 41, January. "The Terrible Tinseltown Treasure-Trap Treachery" is by Martin Pasko, Jose Garcia Lopez and Frank McLaughlin. Superman teams up with -- The Joker? The book-length story is interrupted by a WONDER WOMAN prevue insert showing the new costume by Roy Thomas, Gene Colan and Romeo Tanghal. Ross Andru and Dick Giordano did the cover. [10/8]

DC SPECIAL BLUE-RIBBON DIGEST No. 17, January. GHOSTS is the logo on the cover, but the stories in this issue come from everywhere but. "Above and Beyond the Call of Duty" is by Neal Adams and Sergio Aragones

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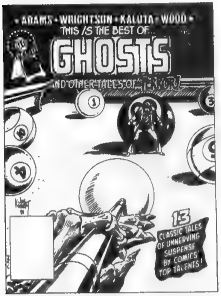
(from WITCHING HOUR #8); "The Widow's Walk" is by Howie Post, Adams and Joe Orlando (HOUSE OF MYSTERY #179); "Nightmare" is by Jack Oleck and Adams (HOM #186); "He Who Laughs Last" is by Len Wein, Bernie Wrightson and Mike Kaluta (HOM #221); "A Message From Beyond"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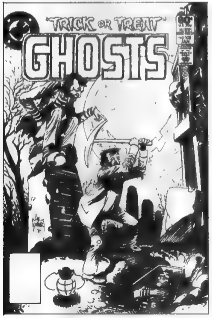
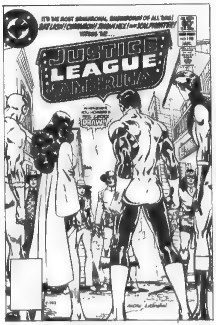
is by Oleck and Ralph Reese; "The Symbiots" is by Marv Wolfman, Rich Buckler and Adams (HOUSE OF SECRETS #90); "A Bottle of Incense...A Whiff of the Past" is by Gerry Conway, Alan Weiss and Wrightson (HOS #94); "The Monster" is by Oleck and Wally Wood (HOS #96); "Born Losers" is by John Albano and Michael Kaluta (HOS #98); "A Carnival of Dwarfs" is by Michael Fleisher, Russell Carley and Arthur Suydam (HOS #119); and "Death On Cue" is by David Michelinie, Russell Carley and Ruben Yandoc (HOS #127). Joe Kubert did the cover. [10/8]

GHOSTS No. 108, January. Stories in this one include: "A Chance" by Robin Snyder, Howard Bender and Rodin Rodriguez; "Brain Cells" by Arnold Drake and Vic Catan; "Trick Or Treat"





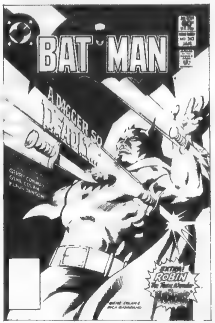
by Joe Gill, Adrian Gonzales and Martin; "Iconoclast" by Snyder and Johnny Craig; and "The Face of Truth" by Tamsyn O'Flynn, Mark Texiera and John Celardo. Joe Kubert did the cover. [10/8]

JUSTICE LEAGUE OF AMERICA No. 198, January. "Once Upon a Time In The Wild, Wild West" is by Gerry Conway, Don Heck and Brett Breeding. The JLA goes to the wild west and -- no, they don't meet Jim West or Artemus Gordon -- find themselves in battle against Jonah Hex, Scalphunter, Cinnamon and Bat Lash. Ross Andru and Romeo Tanghal did the cover. [10/8]

WEIRD WAR TALES No. 107, January. In this issue: "The Avengers" by Paul S. Newman and Fred Carrillo; "Last Chance" by Mike W. Barr and Dan Spiegle; "Death For Hire" by Newman and Ruben Yandoc; "The Turnabout Battle" by Robin Snyder and Sonny Trinidad; "The Return of the Wanderer One" by Barr, Trevor Von Eeden and Bob Smith; and "Seize the Time" by Dan Mishkin, Gary Cohn, Pat Broderick and John Celardo. Joe Kubert did the cover. [10/8]

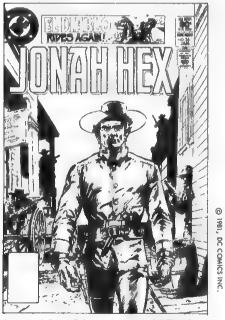
WONDER WOMAN No. 287, January. "Eye of the Beholder" is by Marv Wolfman, Don Heck and Romeo Tanghal. This actually takes place before the insert story in DC COMICS PRESENTS, as WW still has her old costume. The New Teen Titans make a guest-appearance. Plus, The Huntress appears in "Karnage Is The Name" by Paul Levitz, Joe Staton and Bruce Patterson. Ross Andru and Dick Giordano did the cover. [10/8]

BATMAN No. 343, January. "A Dagger So Deadly" is by Gerry Conway, Gene Colan and Klaus Janson. Batman takes on a new villain called The Dagger. Also, Robin stars in "Madhouse" by Conway, Trevor Von Eeden and Rodin Rodriguez. Colan and Dick Giordano did the cover. [10/8]



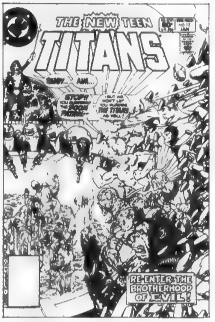
THE FLASH No. 305, January. "Don't Take My Wife -- Please!" is by Cary Bates, Carmine Infantino and Bob Smith. Since the occurances on Earth One and Earth Two sometimes parallel each other, Jay Garrick is afraid what happened to Iris Allen will also happen to Joan Garrick. This is the 201st issue of the new FLASH series. Infantino and Mike DeCarlo did the cover. [10/15]

G.I. COMBAT No. 237, January. Haunted Tank yarns in this issue are "A Handful of Heroes" by Robert Kanigher and Sam Glanzman, and "The Last Survivor" by Kanigher, Glanzman and Dick Ayers. The O.S.S. story is "Sword of Blood" by Kanigher and E.R. Cruz; other stories are "Loser Takes All" by George Kashdan and Jose Matucenio; and "The Longest Night" by Kanigher and Angel Trinidad, Jr. Joe Kubert did the cover. [10/15]

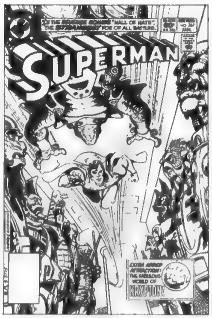


JONAH HEX No. 56, January. "The Asylum" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Also, El Diablo stars in "Devil's Power" by Gary Cohn, Dan Mishkin and Tony DeZuniga. DeZuniga did the cover. [10/15]

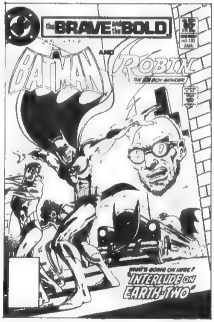
THE NEW TEEN TITANS No. 15, January. "The Brotherhood of Evil Lives Again" is by Marv Wolfman, George Perez and Romeo Tanghal. The former foes of the original Doom Patrol return under the leadership of Madame Rouge, Monsieur Mallah and the Brain with new members created for the occasion. Perez and Tanghal did the cover. [10/15]



SECRETS OF HAUNTED HOUSE No. 44, January. Tales in this issue include "The Murderer Is..." by Robin Snyder, Howard Bender and Rodin Rodriguez; "One Small Difference" by Sheldon Mayer, Dick Ayers and Vic Catan; "Keeper of the Orb" by Dan Mishkin, Gary Cohn and Fred Carrillo; and "The Halloween God" by Mishkin, Cohn and Adrian Gonzales. Bernie Wrightson did the cover back in 1972. [10/15]



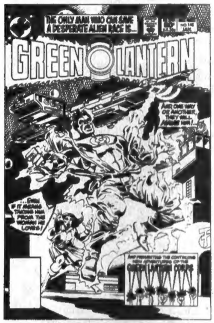
SUPERMAN No. 367, January. "The Revengers Strike Back" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman continues to battle the Superman Revenge Squad on an alien world. Speaking of alien worlds, the World of Krypton story in this issue is "...And Not a Drop to Drink" by Martin Pasko and Gil Kane. Ross Andru and Dick Giordano did the cover. [10/15]



THE BRAVE AND THE BOLD No. 182, January. "Interlude on Earth-Two" is by Alan Brennert and Jim Aparo. The Robin of Earth-Two and Batman team-up with E-2's Batwoman to battle E-2's Hugo Strange. Got that? Also, Nemesis appears in "Enter Gray Fox" by Cary Burkett and Dan Spiegle. Aparo did the cover. [10/22]

GREEN LANTERN No. 148, January. "Beware My Power" is by Marv Wolfman, Joe Staton and Mike DeCarlo. GL is snatched by an alien race which needs him to help prevent the destruc-

tion of their civilization. And the Tales of the Green Lantern Corps return in an otherwise untitled tale by Paul Kupperberg, Don Newton and Dan Adkins. Staton and Steve Mitchell did the cover. [10/22]



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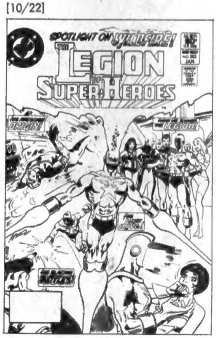
HOUSE OF MYSTERY No. 300, January. Cain appears in "Paper Girl" by Dan Mishkin, Gary Cohn and Adrian Gonzales. Stories include: "Dying By Degrees" by Len Wein, Gil Kane and Dan Adkins; "Heavens Above" by Bruce Jones and Dan Spiegle; "Crash Dive" by Gerry Conway and Johnny Craig; and "Helping Hand" by Marv Wolfman, Joe Staton and Bob Smith. Michael Kaluta did the cover. [10/22]

THE LEGION OF SUPER-HEROES No. 283, January. "The Startling Secret of Wildfire" is by Roy Thomas, Howard Bender and Bruce Patterson. Wildfire's life-story is recounted, with his romances, his battles and his induction into the Legion revealed for the first time. Jim Aparo did the cover. [10/22]



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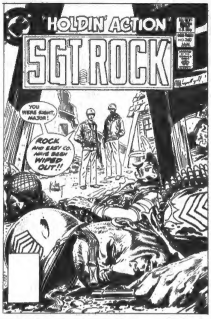

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THE PHANTOM ZONE No. 1, January. "The Haunting of Charlie Kweskill" is by Steve Gerber, Gene Colan and Tony DeZuniga. Villains from the Phantom Zone make things hairy for Earth people. The first of four issues in this mini-series. Gene Colan and Dick Giordano did the cover. [10/22]

SGT. ROCK No. 360, January. "Holdin' Action" is by Robert Kanigher and Frank Redondo. Non-Rock stories include "The Coward" by Jan Duursema; "The Foxhole" by Ron Randall; and "The Mercenary" by Kim DeMulder. Joe Kubert did the cover. [10/22]

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THE SUPERMAN FAMILY No. 214, January. Supergirl stars in "The Strange Revenge of Lena Luthor" by Martin Pasko, Winslow Mortimer and Vincent Colletta; Mr. and Mrs. Superman are featured in "Horde of the Insect Queen" by E. Nelson Bridwell, Irv Novick and Frank Chiaramonte; Clark Kent solos in "Clark Gives Blood, Superman Saves Life" by Bob Rozakis, John Calnan and Joe Gielta; Lois Lane stars in "Fear Has Four Walls and No Name" by Paul Levitz, Bob Oksner and Colletta; and Jimmy Olsen appears in "Caution: Physical Fitness Can Be Dangerous to Your Health" by Pasko, Jose Delbo and Gielta. Ross Andru and Dick Giordano did the cover. [10/22]

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WARLORD No. 53, January. "The Sorceress's Apprentice" is by Mike Grell, Mark Texiera and Mike DeCarlo. Grell hands the art chores over to a new team now that he's doing the TARZAN Sunday strip. Also, DRAGONSWORD continues with part three by Paul Levitz and Tom Yeates. Grell did the cover. [10/22]

ACTION COMICS No. 527, January. "Sorcery Over Stonehenge" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. Superman battles Lord Satanis, an evil sorcerer. Then Aquaman and Air Wave team-up in "Air Wave Under the Waves" by Bob Brooks, Alex Saviuk and Dennis Janson. Ross Andru and Mike DeCarlo did the

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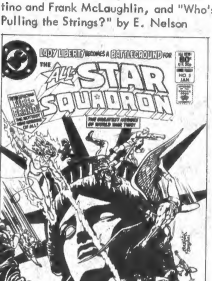
cover. [10/29]

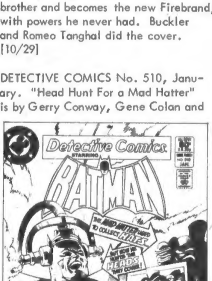
ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 489, January. The penultimate issue of ADVENTURE features these stories: "The Proof, the Whole Proof, and Nothing But the Proof" by Bob Rozakis, Carmine Infantino and Frank McLaughlin, and "Who's Pulling the Strings?" by E. Nelson



Bridwell, Trevor Von Eeden and Larry Mahlstedt, in which Chris and Vicki face the Marionette. Ross Andru and Mike DeCarlo did the cover. [10/29]

ALL-STAR SQUADRON No. 5, January. "Never Step On a Feathered Serpent" is by Roy Thomas, Rich Buckler and Jerry Ordway. Danette Reilly takes up the gauntlet for her fallen brother and becomes the new Firebrand, with powers he never had. Buckler and Romeo Tanghal did the cover. [10/29]

DETECTIVE COMICS No. 510, January. "Head Hunt For a Mad Hatter" is by Gerry Conway, Gene Colan and



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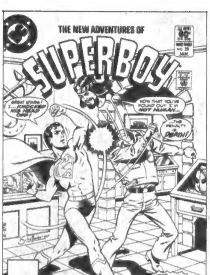

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Klaus Janson. The Mad Hatter returns, and this time hats aren't enough -- he wants the heads underneath them as well. Plus Batgirl appears in "Bride of Destruction" by Cary Burkett, Jose Delbo and Joe Giella. Colan and Dick Giordano did the cover. [10/29]

THE NEW ADVENTURES OF SUPERBOY No. 25, January. "The Man Who Kidnapped Nature" is by Martin Pasko, Kurt Schaffenberger and Dave Hunt. In this book-lengther, Superboy faces an inhuman creature. Schaffenberger did the cover. [10/29]

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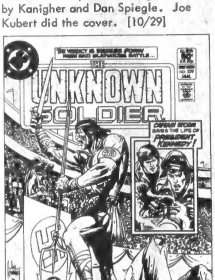
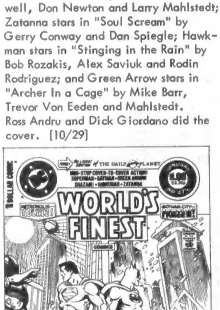
THE UNEXPECTED No. 218, January. Stories in this issue: "Alligator Alley" by Bill Kelley, Pat Broderick and Kim DeMulder; "The 17-Minute War" by Robin Snyder, Dick Ayers and Rodin Rodriguez; "I'll Remember You Yesterday" by George Kashdan, Dick Ayers and Tor Infante; and "The Mask of Medusa" by Robert Kanigher and Vic Catan. Ernie Colan and Dick Giordano did the cover. [10/29]

UNKNOWN SOLDIER No. 259, January. "We Who About to Die" by Bob Haney, Dick Ayers and Gerry Talaoc. Also, Captain Storm rescues John F. Kennedy in "Shoot-Out At Torpedo Alley" by Robert Kanigher, Adrian Gonzales and Sam Grainger. Also: a Gallery of War story, "Voices" by Kanigher and Dan Spiegle. Joe Kubert did the cover. [10/29]



WORLD'S FINEST COMICS No. 275, January. Superman and Batman teamup for "Summer Days, Winter Nights" by Paul Kupperberg, Rich Buckler and Frank McLaughlin, 'cause Metropolis is on fire and Gotham's freezing. The Shazam story this issue is "Magicians and Mercenaries" by E. Nelson Bridwell, Don Newton and Larry Mahlstedt; Zatanna stars in "Soul Scream" by Gerry Conway and Dan Spiegle; Hawkman stars in "Stinging in the Rain" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez; and Green Arrow stars in "Archer In a Cage" by Mike Barr, Trevor Von Eeden and Mahlstedt. Ross Andru and Dick Giordano did the cover. [10/29]



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